THE CASE FOR JEAN HARRIS, BY SHANA ALEXANDER

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NEW YORK®

THE NEW SNOBBERY

BY PATRICIA MORRISROE

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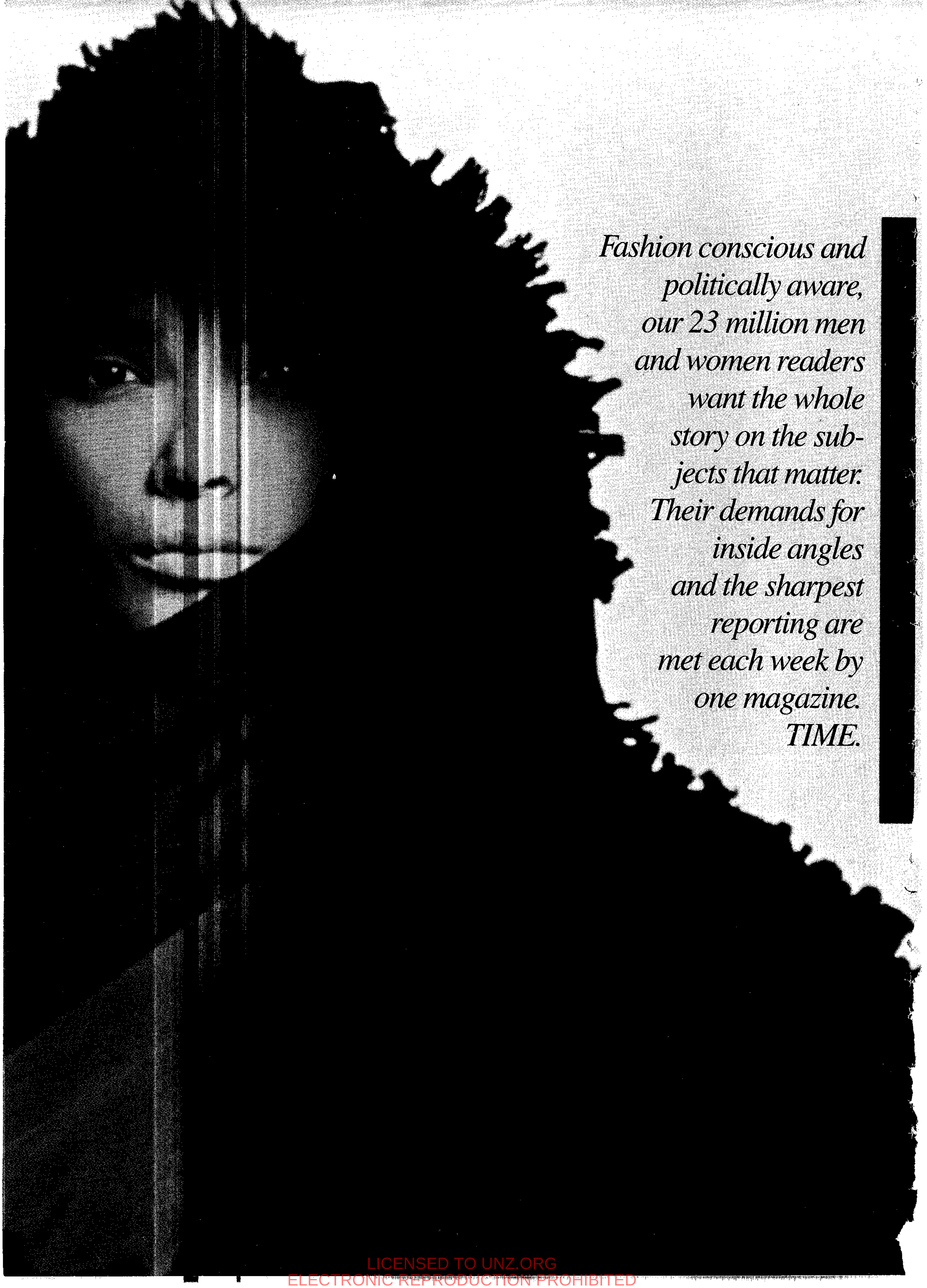

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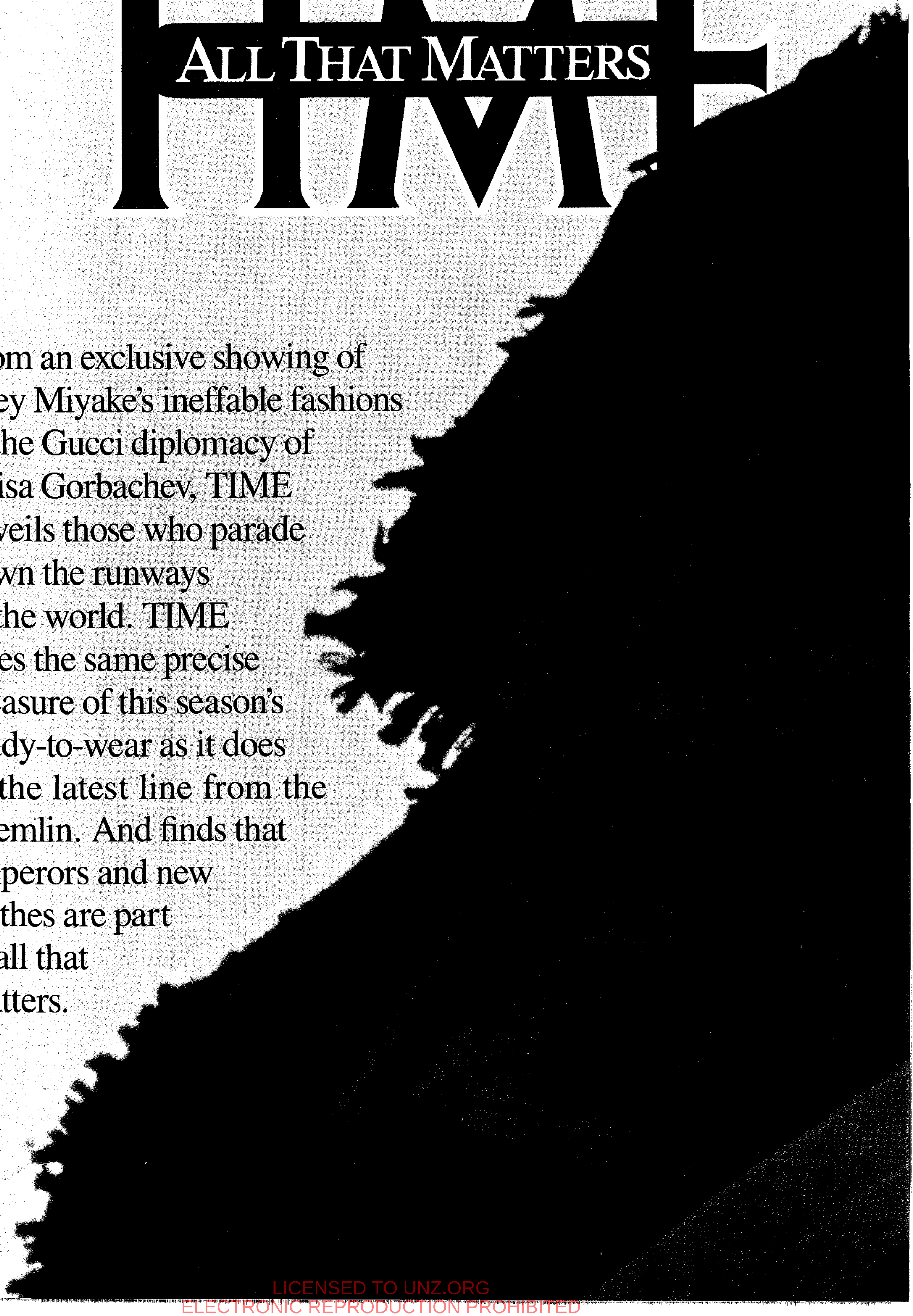

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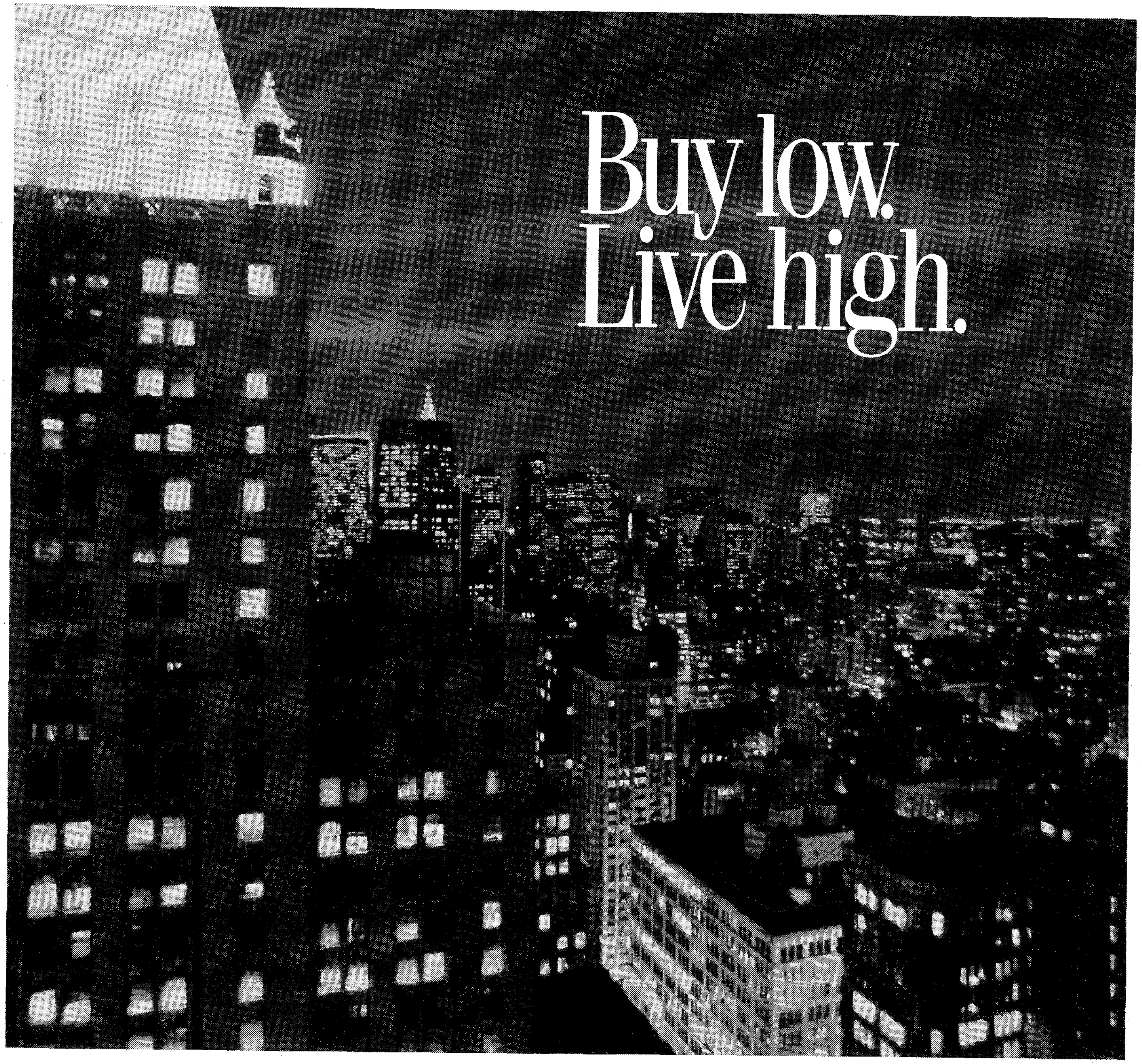

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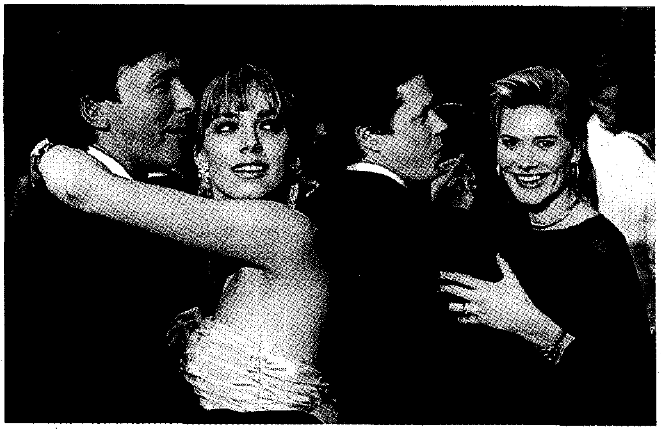

Debutante balls and black-tie dinners, Dior gowns and Harry Winston jewelry. The signs are unmistakable: Snobbery is back. Today's elitists have family names instead of family fortunes, but the "New Four Hundred" is just as concerned with social status as Mrs. Astor's group ever was. And the new snobbery goes beyond clothing and parties, to an attitude that says, "I'm privileged and you're not." "These days," says one young socialite, "like wants to be with like."

44 The Case for Jean Harris

BY SHANA ALEXANDER

From the beginning, Jean Harris's killing of Dr. Herman Tarnower was a great "story." It's now been five years since Harris was sent to the Bedford Hills maximum-security prison. In that time, Harris, nearly 63, has made herself into more than a model prisoner—she is an authority on the special problems faced by children whose mothers are in prison, and has worked to improve the prison's nursery and children's center. She has also suffered two heart attacks. In this brief for a friend, Shana Alexander contends that Harris, who has at least ten years left in her fifteen-years-to-life sentence, was mistried and should be released.

50 Bob Fosse's New 'Big Deal'

BY KEVIN KELLY

Dancin', Bob Fosse's last Broadway show, ran for more than three years—but Fosse hasn't done a play since. Now he's back with *Big Deal,* the tale of a hapless band of robbers, which opens April 10 at the Broadway Theatre. Fosse, 58, has adapted the show from the movie *Big Deal on Madonna Street* and laced it with 1930s songs. In this dismal season, even his rivals hope that *Big Deal* will catch on. "The street needs a hit," says Fosse. "I wouldn't mind it, either."

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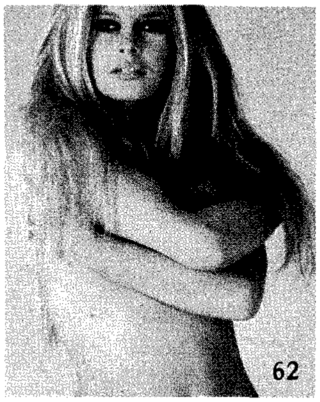

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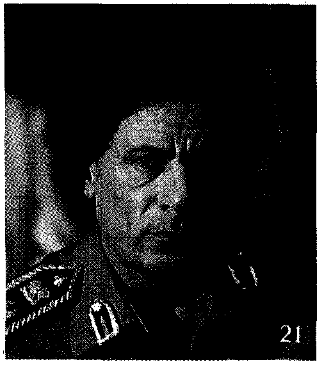

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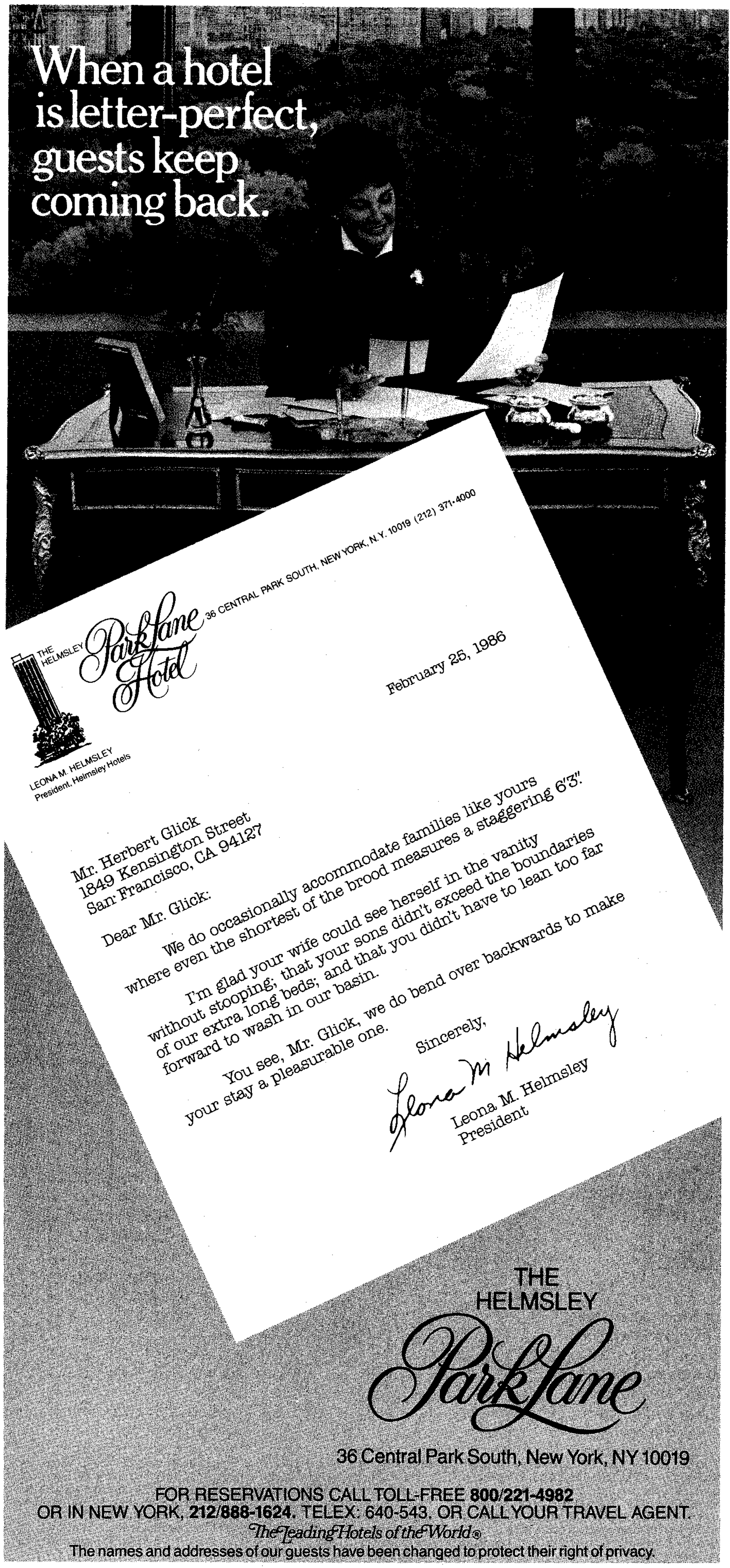

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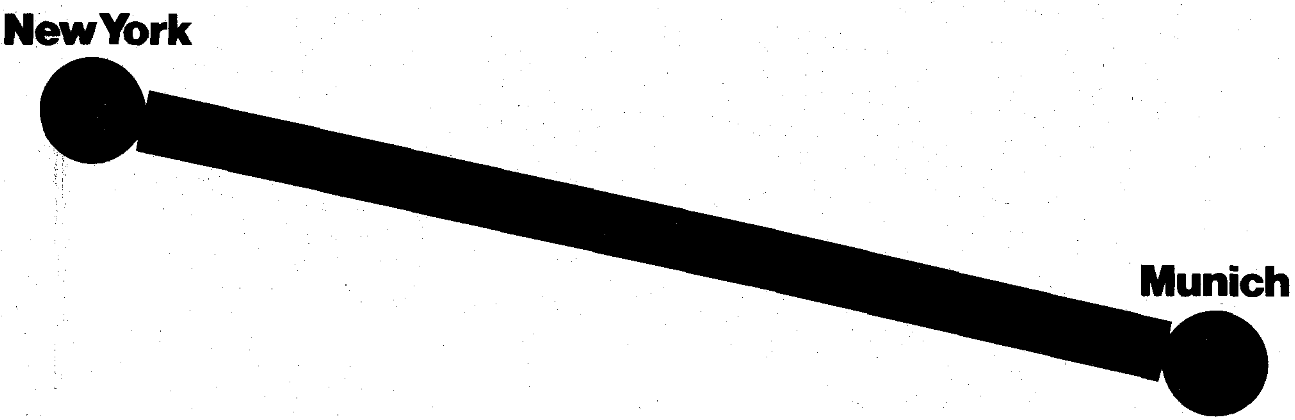

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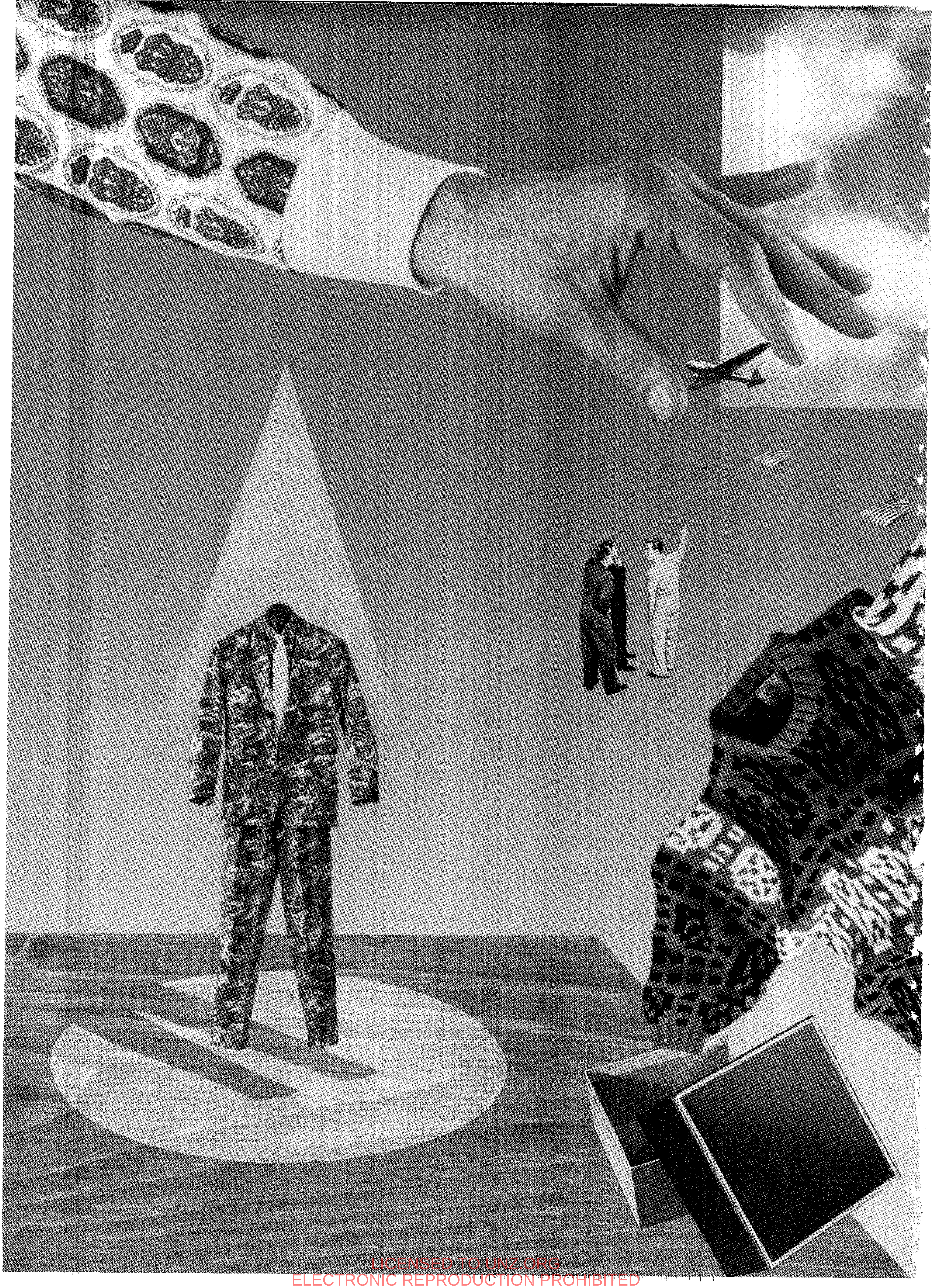

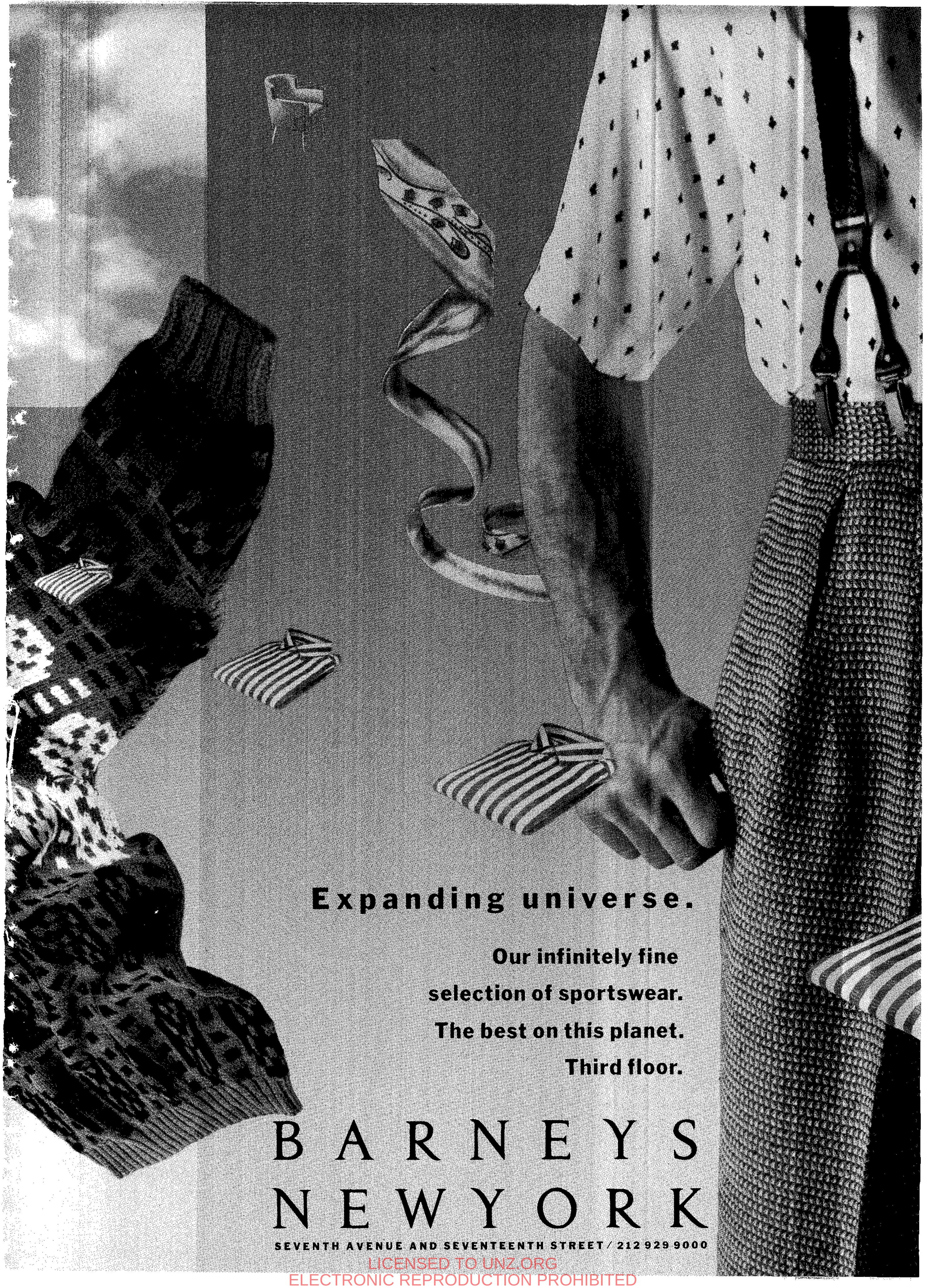
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LETTERS

The Old Snobbery

I JUST FINISHED READING "THE CLUB" [by Jesse Kornbluth, March 17], and I'm nonplussed. What's it about? It's not about food, because Mortimer's food is admittedly mediocre. If I wanted to learn who's "in" among the rich and famous, I'd read *Town & Country,* a more reliable source of such arcana. Oh, I get it! It's about getting Glenn Bernbaum (who?) to like Jesse Kornbluth, thereby assuring him a permanently available table in the haunt of the "right" people. Go for it, Jesse!

Joan B. Philips
Manhattan

I WAS FOND OF MORTIMER'S UNTIL ONE afternoon several months ago. It was late in the day and the restaurant was not busy when a couple that was definitely not "the type" entered. Although there were several unoccupied tables in the first room, they were led into the empty side room and seated against the wall near the kitchen. Mortimer's supposedly caters to refined, well-bred patrons, but I found this display to be lacking in both good judgment and good taste.

Anne W. Halsey
Manhattan

I ONCE ATTENDED A BENEFIT AT MORTIMER'S that Glenn Bernbaum appeared less than eager to host. In the course of it, I heard him say, "Why don't they go back to their bar mitzvahs?" That isn't Jesse Kornbluth's "artless snobbery," it's plain old ugly snobbery, and it makes the whole scene look quite shoddy.

Elizabeth Kendall
Manhattan

IT TOOK ME A WHILE, BUT I THINK I'VE got it. The reason that Imelda Marcos can apparently do nothing to fall from grace with the hardworking and frugal Mortimer's crowd (short of signing a recording or motion-picture contract) is that she owns the place.

Nancy Wolske
Columbus, Ohio

JEROME ZIPKIN. NAN AND TOMMY KEMPNER. The Rajmata of Jaipur. Anne Slater. Kenny Lane. After reading your article on Mortimer's, I've concluded that the rich are indeed different. They're boring.

Robert J. Ratner
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

On the Back Front

PERHAPS THE TRAVAILS OF THE MANY back-pain sufferers described by Dava Sobel and Tony Schwartz ["Oh, Your Aching Back," March 10] would have been eased more readily had they consulted a physician who specializes in musculoskeletal disorders—a rheumatologist. While I certainly agree that there is no "miracle cure" for chronic back pain, I do feel that a patient would have a much better chance of response if he came to me for treatment instead of going to a chiropractor, or even an orthopedist. It is we rheumatologists—not orthopedists—who are, indeed, "as interested in muscles as [we] are in bones."

Gilbert L. Ross, M.D.
Manhattan

MY SEARCH FOR RELIEF FROM BACK PAIN yielded the following suggestions for anyone with this, or any other, persistent medical problem:

☐ Read all you can on the subject. If surgery is suggested, investigate success rates and options.

☐ Keep copies of all your X-rays, CAT scans, and myelograms. They are yours—you paid for them—and you should have access to them. It saves time, money, and aggravation, and most important, it prevents unnecessary exposure to radiation.

☐ You know your own body and how you feel. If a doctor or other practitioner makes light of your pain, go see someone else.

☐ As one neurologist told me, "You can go to five different doctors and get five different opinions. Pick one whom you trust and do what he says."

Marsha Levi
Manhattan

THE SPHENOPALATINE GANGLION BLOCK that Dr. Milton Reder uses for the relief of pain contains, roughly, from fewer than 10 milligrams of cocaine to no more than 13 milligrams in each application—as has been verified at the Biological Laboratories of Harvard University. Since the maximum safe dosage of cocaine in local anesthesia is listed in the Goodman and Gilman pharmacology textbook as 200 milligrams, it would require more than fifteen times as much cocaine as Tony Schwartz received to produce a cocaine "high."

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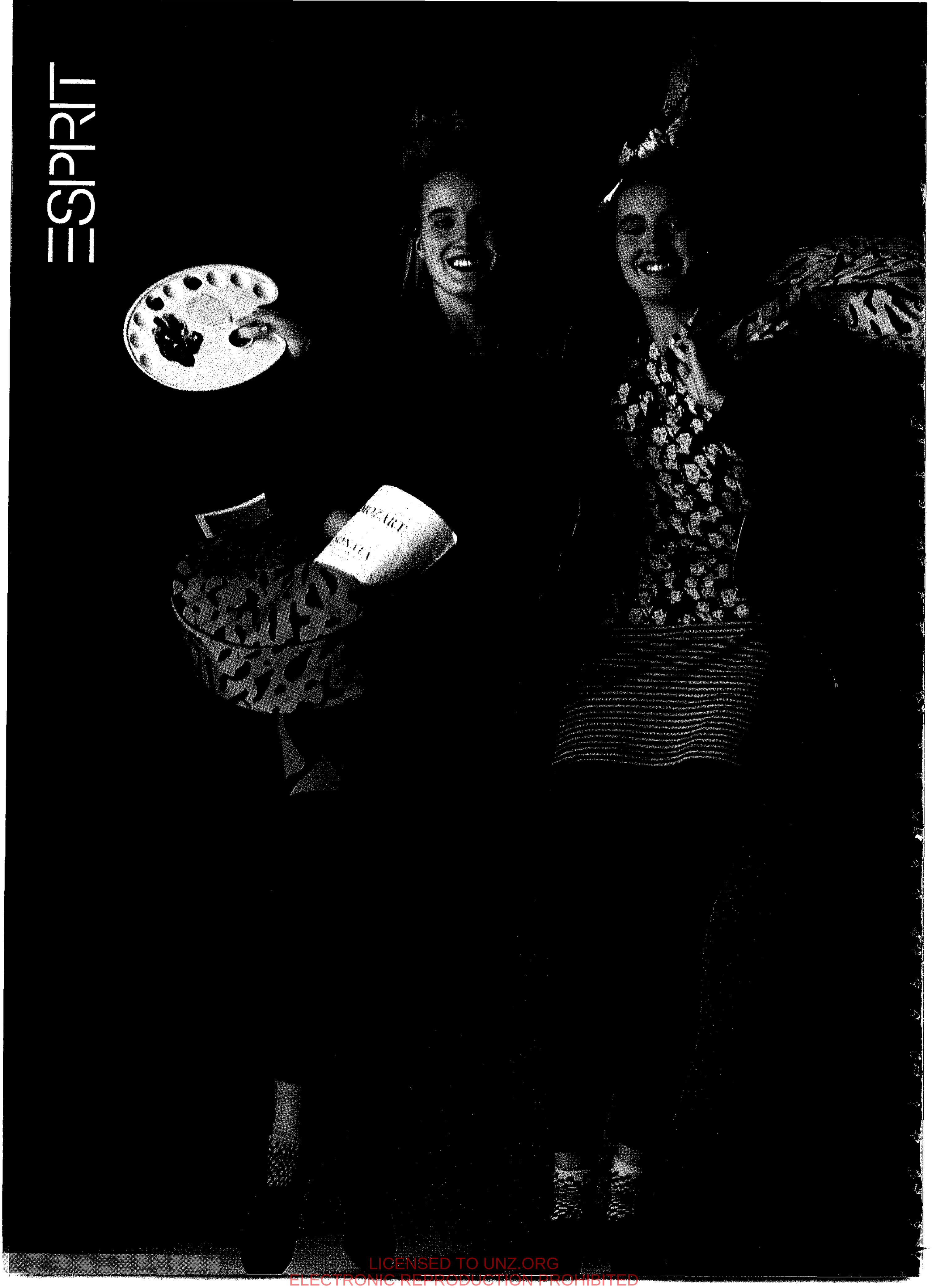
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sure on my nerves is inevitable. I come in for a treatment whenever I need one, which may be once a week, once a fortnight, once a month, or—during the summer, when I can take it easy—not for three months.

Recent photographs suggest that the treatment works by way of the brain. How many treatments Tony Schwartz would require, God alone knows.

Leon B. Ginsburg
Manhattan

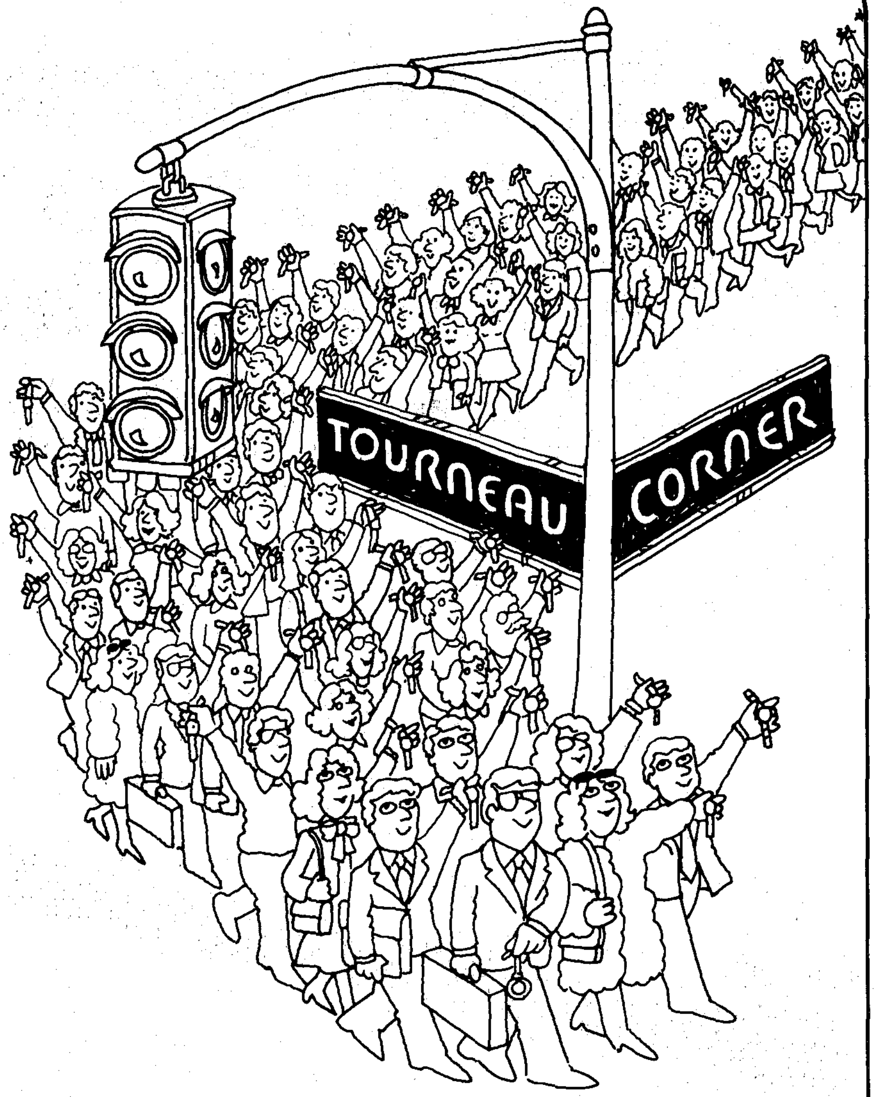
DESPITE DENIALS BY DAVA SOBEL, there have been well-documented retrospective and prospective studies on the best treatments for back-pain patients. The Back School, the most recognized and successful non-surgical approach to back pain, was not even mentioned in Sobel's article. Documented statistical data from prospective random studies examining the results of spinal surgery and chymopapain injection disprove the author's statements and statistics. It is unfortunate that her story does not reflect the current, comprehensive state-of-the-art approach to patients with lower-back pain. Solicited retrospective studies such as Sobel's confuse the public, when, in fact, true progress in the treatment of lower-back pain continues.

Neil Kahanovitz, M.D.
Chief of back surgery
Hospital for Joint Diseases
Manhattan

Dava Sobel replies: The isolated studies Dr. Kahanovitz mentions do not add up to a comprehensive, interdisciplinary investigation of back-pain treatments. I am not alone in decrying the lack of meaningful research on back pain in this country. Both the director of the National Institute of Neurological and Communicative Disorders and Stroke and a report in the *Journal of the American Medical Association* were quoted to this effect in my article. I am aware of many narrowly focused studies on the outcome of back surgery. Their statistics sometimes differ from the results of our survey (a fact we reported in our book, *Backache Relief*), but they do not, by any means, invalidate our findings. I agree with Dr. Kahanovitz that the Back School concept is an excellent one, and quite promising. None of our participants, however, had been to the Back School.

The Invisible Hands

IN HIS MARCH 17 "MEDIA" COLUMN ["Left Jabs"], Edwin Diamond inadvertently does a serious injustice to the thousands of people who each year contribute substantial sums of money toward the survival of *National Review*. The Buckleys are a wealthy family by average American standards, but they are simply in no position to cover this little magazine's operating losses year after year. For



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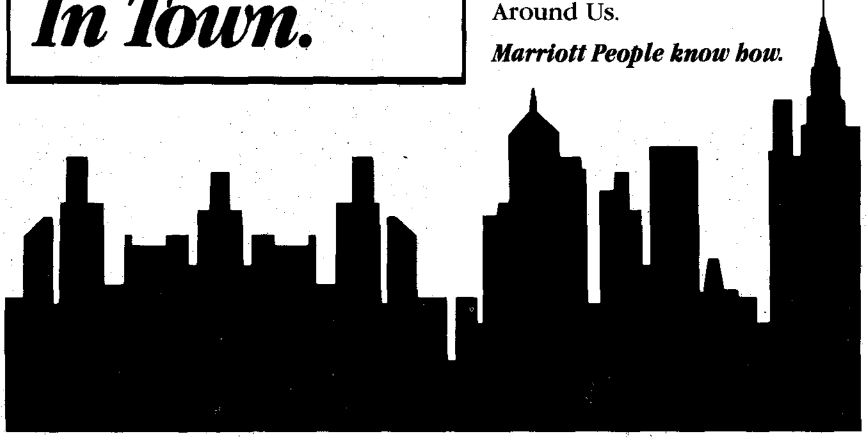

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approximately 27 years, that has been done by people who contribute important sums of money (the average is $100 a year) over and above the price of their subscription. *National Review* would have long since disappeared without them, Buckleys or no Buckleys.

William A. Rusher
Publisher, *National Review*
Manhattan

Salinger Update

New York's INVESTIGATION OF THE MISS Aigletinger saga has corrected a misconception I've carried since I first read *The Catcher in the Rye* ["Fast Track: The Catcher at P.S. 166," February 24]. I had a sixtyish Miss Aigletinger for seventh-grade English in 1950–51 at P.S. 6, and I proudly assumed that Salinger was describing my school. Until your revelation, it had never occurred to me that anyone might have thought Miss Aigletinger was fictional or that she might have taught elsewhere prior to her tenure at P.S. 6.

If she was indeed the same Miss Aigletinger immortalized in *Catcher* (how many Miss Aigletingers could there have been?), you should note that she spelled her name a bit differently from the way Salinger did in his novel. Thanks, *New York*, for bursting one more bubble of youthful pride.

Lee B. Reichman
Tenafly, N.J.

Maybe He's Dead

RE YOUR CONFUSING JIMMY DEAN'S BIG Bad John for a "steel-driving man" ["Intelligencer: Singing the Legend of Big Bad John," March 3]: I suppose that next year we should expect *Big Blue*, a musical describing the unusual relationship between Paul Bunyan and his ox, previously celebrated in the Sonny and Cher hit "I've Got You, Babe." Might your gaffe provide the springboard for an upcoming "Competition"?

Ben Philpott
Lexington, N.C.

Critical Success

EVEN GREATER THAN MY PLEASURE AT awakening and realizing that I am still alive and lucid at 77, better than my hot-and-cold shower or my breakfast of a bagel and cream cheese with chives, is my happiness when my *New York* arrives with a review by John Simon. I have been attending the theater since 1923. Until a few years ago, I always considered George Jean Nathan to be our greatest drama critic. But John Simon has changed my mind. Nathan was witty, Simon is wittier. Nathan was the one critic who knew, loved, and understood international theater, but Simon is his equal in those respects and is a far better writer. Long may he write drama criticism!

Gerald Hamm
Glenside, Pa.

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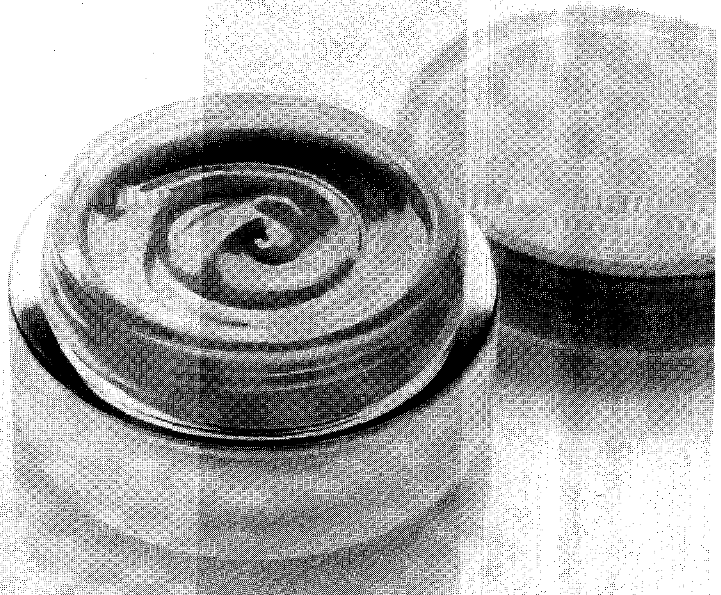

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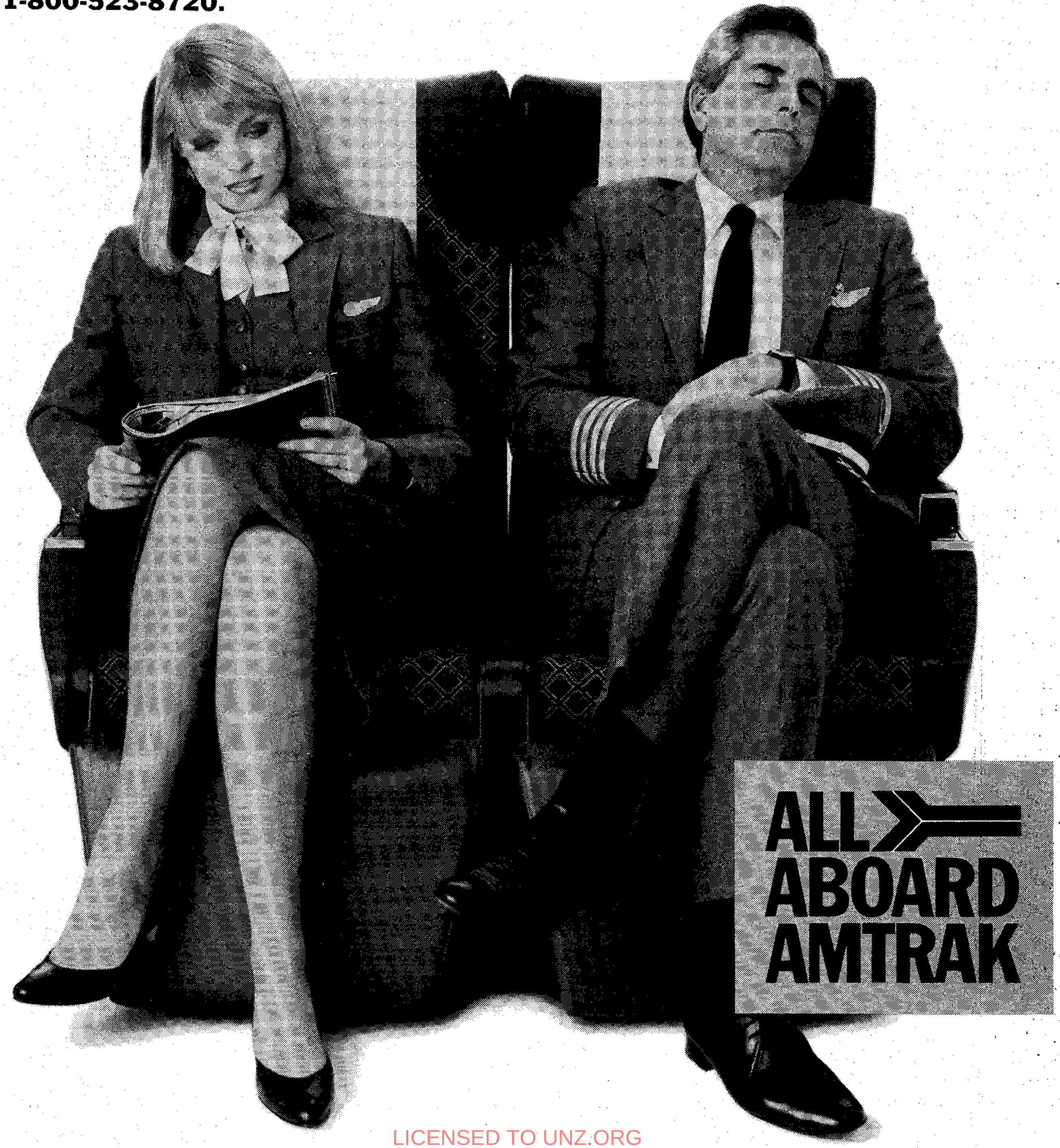


NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

THE NEXT ABE?...WALL STREET MAGAZINES...PRODUCING *CAPTAIN*...A NOVEL CHALLENGE

RUNNING HARD FOR THE *TIMES* CROWN

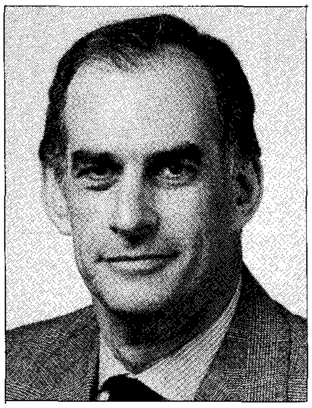
New York *Times* metropolitan editor John Vinocur has been in his job only two months, but old *Times* hands are already saying the mood at the paper reminds them of 1963, when Abe Rosenthal took over the desk. It's a comparison, they also say, that Vinocur is more than happy to have people make.

"When Abe took over," a veteran *Times*-man says, "there was a lot of grumbling from all the old regulars about the new aggressiveness. I'm hearing the same thing now." Reporters who had grown used to working eight-hour days under Vinocur's predecessor, Peter Millones, are coming in earlier, leaving later, and being pushed to get breaking stories into late editions.

Vinocur is also pressing reporters to write more aggressively—something Jane Perlez's friends say got her into trouble last August when Vinocur, as deputy metropolitan editor, encouraged Perlez to toughen up her Mortimer Zuckerman profile. "He has tried to get me to use tougher verbs in leads," one reporter says. "I think it's good, because there are enough people around here who tone down a story. The risk, of course, is he might stray over the line at times."

All that talk about Vinocur's editing style, however, pales in comparison with talk about what one reporter calls his "naked ambition." A favorite story making the rounds is that Vinocur recently announced to foreign editor Warren Hoge that they were the two leading candidates for Rosenthal's job and that Hoge wasn't going to get it.

Vinocur says he "doesn't recall" any such conversation. Hoge admits that he and Vinocur "had dinner together and sort of went over candidates and things." But whatever was said, Hoge insists, was meant only as a joke between old friends. "It wasn't serious," Hoge says. "We were just horsing around."



VINOCUR

THE *JOURNAL* TALKS MAGAZINES

Wall Street Journal chairman Warren Phillips held a brainstorming session several weeks ago to discuss new projects for Dow Jones & Company. Those suggested: a *WSJ* mutual-funds magazine, a *WSJ* newsletter, and color versions of those special sections—like "The Corporate Woman"— that the paper introduced last year.

This isn't the first time the *Journal* has considered getting into the magazine business. Five years ago, the paper produced a prototype of a *Wall Street Journal Magazine* but decided not to go ahead with the project.

"This is all very early in the talking stage," says a source at the *Journal*. "Phillips was simply encouraging people to put a lot of suggestions on the table. The one that almost certainly would happen first is turning the special sections into color sections, like the *Times* special magazines. But probably only one or two would be produced to begin with. It hasn't even been decided what the subjects would be."

CAPTAIN AMERICA'S MID-LIFE CRISIS

Michael Butler may be returning to Broadway. Butler, who produced *Hair* in 1968 and co-produced *Lenny* in 1971, is talking to the producers of *Captain America* about joining their team.

The show, which tells the story of the Marvel Comics character in a mid-life crisis, has gone through several crises of its own. It was set for an out-of-town tryout last fall but has yet to open, and its producers, Shari Upbin and Marvel Comics, are still looking for backers. Butler says he's interested because the story, in which Captain America's girlfriend becomes a presidential candidate and is captured by terrorists, "is in keeping with the spirit of the country today."

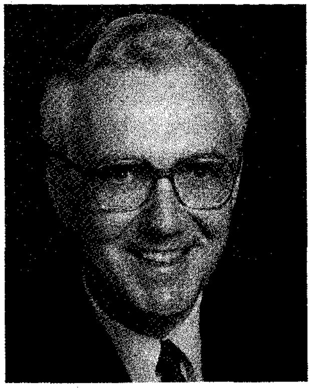
CAPTAIN AMERICA

GOVERNOR'S FOE: THE WRITE STUFF

Mario Cuomo and Westchester County Executive Andy O'Rourke will soon have more than politics in common. O'Rourke, who will announce by the middle of April whether he has decided to become the Republican candidate for governor, is about to have his first book published.

Entitled *The Red Banner Mutiny,* it is a novel loosely based on the true story of Russian sailors who tried to defect from a Soviet destroyer. O'Rourke wrote the novel in 1982. After four publishers rejected it, Bantam last year agreed to publish it as a paperback original.

O'Rourke is close to finishing his second novel. Inspired by the 1982 airline disaster in Boston Harbor, this one may not be quite as safe a project for the man who would be the Republican party's standard-bearer. When O'Rourke read that two victims' bodies had nev-

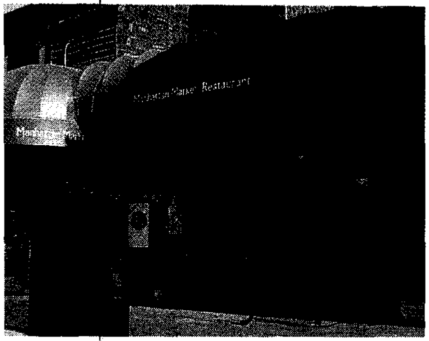


O'ROURKE

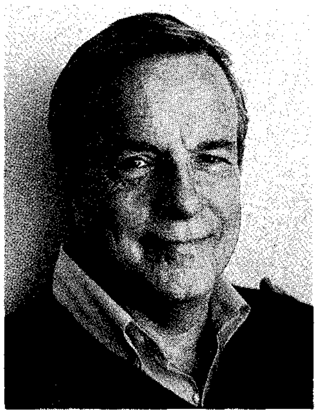
Photographs: top, Gene Maggio/New York *Times*; center, ©1985 Marvel Comics.

GOOD-BYE TO ALL THAT...WIDENING THE GAP...NOW, DAVID'S BISTRO...A PRICKLY 'SLIVER'

GAP'S NEW LINE



MANHATTAN MARKET



ZEFFIRELLI

er been found, he set to work on a novel about a crash victim who, realizing his family thinks he's dead, changes his identity and sets off for Europe.

……

PARTYING THROUGH THE APOCALYPSE

The hint of scandal may have chilled the party spirit around most of City Hall, but not in former Koch commissioner Larry Kieves's department. Some employees in the Office of Business Development are throwing a "He'll Take New York" farewell bash for their former boss, whom Koch asked to resign last month following revelations that he owned stock in Enzo Biochem, a company that received economic aid from the city.

As many as 150 Kieves sympathizers are expected to pay $28 each to attend the party, which will be held this week at the Red Trolley in TriBeCa. OBD staffers refused to talk about the gathering. All their ex-boss would say about the bash is that he thinks the party was planned because "most of my people believe I got a raw deal."

—LISA DE MORAES

……

FILLING A GAP IN KIDDIELAND

Expect to see the Gap's new line of children's-wear in its store on Third Avenue near 86th Street by the end of April. The San Francisco–based chain, which announced in *Women's Wear Daily* three weeks ago that it had begun testing a "Gap Kids" line in two San Francisco stores, is also making plans to test the line on the Upper East Side.

The Gap Kids clothes—for ages two through eleven—will be scaled-down versions of the Gap's adult line and will range from $7.50 for a polo shirt to $32 for a jean jacket. If April's East Side test goes well, the Gap plans to try the line in stores in other major cities. After that, the company hopes to introduce the clothes in other Gap stores nationwide.

……

AU REVOIR, HOME COOKING

Manhattan Market is abandoning American cuisine. When the restaurant opened on Second Avenue nearly seven years ago, it was one of the first in Manhattan to serve the fare. Now its owner, David Liederman, says he's "bored" with the food. Liederman is about to rename the place Chez Louis, in honor of the restaurant L'Ami Louis in Paris, and offer a French menu. "American cuisine will be passé within the year," Liederman says. "Instead of little portions elaborately arranged, we'll serve unpretentious food in large portions."

WEIDENFELD LANDS ZEFFIRELLI'S BOOK

Lord Weidenfeld and Ann Getty have added Italian film director Franco Zeffirelli's memoir to their first list. Weidenfeld, who is famous for creating authors where there were none (*New York,* February 24), invited his friend to write his autobiography, then arranged the deal that secured publishing rights for his new American house.

The book is being rushed into print in October to coincide with the release of Zeffirelli's latest movie, a film version of *Otello* starring Placido Domingo.

The Zeffirelli book is just one of over 125 titles that the American house of Weidenfeld & Nicolson has bought since it was founded, last September. Weidenfeld's eclectic list of 22 books set for release this fall will also include a book of fashion sketches by Chanel designer Karl Lagerfeld.

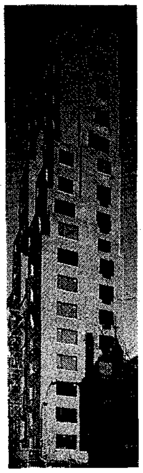
……

SPLITTING HAIRS ON SLIVER BUILDINGS

The city's law against "sliver buildings" is in trouble.

In response to a rash of super-slim towers three years ago, the city decreed that in certain residential areas, buildings narrower than 45 feet could not rise above a specified height. But 52–54 East End Associates, which is building a 40-story tower on East End Avenue at 82nd Street, seems to have finessed the rules.

Irate neighbors say the building violates the law because its base is only 36 feet wide. But the developers say that, because the tower widens to 45 feet 10 inches at a point just above the adjacent building, the tower is exempt. They also argue that since the new building is an expansion of the old one next door, they can combine the two when measuring the base, thus satisfying the minimum-width requirement.



An '83 sliver.

"That interpretation allows exactly the type of development the sliver provision was supposed to prevent," complains Bob Davis, a lawyer for the neighbors. Says buildings commissioner Charles Smith, "This is a loophole, and we are powerless to do anything."

The Board of Standards and Appeals meets on the issue April 8.

Photographs: top, Peter Zander; center, Erica Lansner; bottom, Alan Davidson/Globe Photos; right, Wolfgang Hoyt/ESTO.

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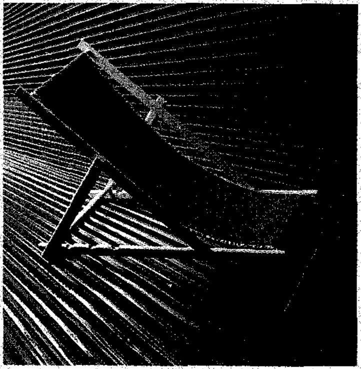

RESORT

At the turn of the century, a weekend in the country meant a week's worth of packing. You needed different clothes for breakfast, the beach, luncheon, a jaunt in the new automobile, afternoon tea, the evening meal, and a series of formal evening parties. Thankfully, it's easier now.

Relax
All you really need today is a swimsuit, a pair of shorts, your khakis and a cotton shirt—like the resort stripe from the Gap. The cotton keeps you cool and the stripes give it just the right feeling for any summer activity.

Details
We used button-down collars for the resort stripe shirt, so it looks great worn open. And the sleeves have the same generous two-inch hem you'll find on our Club shirts.

These days, you can forget the steamer trunks when you pack for your weekend escapes. All it takes now is a quick trip to the Gap and a canvas duffel bag.

Nora Scarlett

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the gap

The Bottom Line/Dan Dorfman

THINKING BIG

A Low-Inflation Strategy

WITH MANY BIG-NAME GLAMOUR STOCKS having gone through the roof, a lot of investors are snapping up over-the-counter "cheapies" in hopes of making a fast buck in a roaring market. But Stephen Leeb, a savvy investment adviser with an excellent record for picking winners, insists the OTC market is the wrong way to go.

"Big has been beautiful, and big will continue to be beautiful, outperforming the rest of the market," says Leeb.

One of the big reasons (which I'll explain later): low inflation.

Leeb, 39, publishes a successful biweekly stock-market newsletter, *Investment Strategist*, out of Jersey City. He also manages $9 million in investment funds for individual clients.

Leeb just completed an intriguing analysis to determine the best buys among the big-name quality corporations. His focus was on the companies that make up Standard & Poor's 500-stock index.

The S&P index, embracing many of the country's largest industrial, utility, financial, and transportation companies, represents a cross section of 80 top industries. What's more, the index represents 80 percent of the market value of all common stocks listed on the Big Board.

Leeb's analysis examined growth prospects over the next five years, the dominance of the companies in their markets, and the financial conditions of the companies. But the most interesting feature of the study focused on price-earnings multiples—the price of the stock divided by the earnings per share. Specifically, the study examined where the p/e's are today in comparison with where they were in December 1974. At that time, the Dow was selling at 570—the low point of the worst bear market since the Great Depression.

One of Leeb's major conclusions is that though many glamour stocks have shot up to all-time highs during the market's recent explosion, they're still cheaper today—on a p/e multiple basis—than they were in December 1974. And conditions today, he says, referring to low inflation and low interest rates, are better than they were in December 1974.

To illustrate his point, Leeb picked out of the S&P 500 what he regards as the fifteen companies with the best stock prospects over the next twelve to eighteen months (chart). These include such blue-chip names as IBM, McDonald's, Johnson & Johnson, Philip Morris, Eli Lilly, General Re Corporation, and Anheuser-Busch (which is widely viewed as a takeover candidate).

Leeb points out that the fifteen stocks have risen sharply during the past five months, averaging gains of around 39 percent. Even if they moved up another 30 percent over the next nine months, he says, that would only restore the p/e's they had when the Dow was selling at 570. So the glamours, he says, "are still the real cheapies."

Based on a consensus of Wall Street forecasts, the fifteen companies are selling at 15.7 times projected 1986 per-share profits and 13.5 times projected 1987 profits. In comparison, the stocks sold at an average 20.3 p/e in December 1974. According to Merrill Lynch, the fifteen companies should record average annual earnings growth of close to 13.5 percent a year over the next five years.

Leeb's chief argument in support of big-name glamour stocks is based on their performances during periods of low inflation. Over roughly the past 50 years, according to a University of Chicago study, small companies have averaged a total annual return (capital gains plus dividends) of about 19 percent. The bigger names, as measured by the S&P 500, climbed 11.4 percent annually. But between 1948 and 1952, with inflation at a low 3 percent, big names outperformed the junior varsity on a yearly basis—19.4 percent, versus 13.6 percent. Again, the larger companies outperformed the smaller ones between 1953 and 1957, when the annual inflation rate was 2.2 percent. The big stocks averaged a 13.6 annual rise during that period; the smaller ones, 11 percent.

Leeb points out that the quality glamour companies are able to outpace the smaller companies in low-inflation periods because the glamour companies find it easier to pass on price increases. They manage this, he says, because of the dominant positions they hold in their markets.

In contrast, smaller companies—lacking name recognition—are unable to boost prices as much as they would like. In times of low inflation, customers are more resistant to price hikes.

Given the current annual inflation rate—a low 3.2 percent—Leeb's analysis is especially timely. "When you look at the current level of inflation," he says, "the glamour companies are still grossly underpriced."

However, what about the risk of higher inflation? A number of respected economists see this as a distinct possibility, given the prospects of a gradually improving economy and the Federal Reserve's continuing liberal-money-supply policy.

"Inflation is dead," Leeb says. His chief reasons for this view: deregulation and continued growth in small businesses (which in turn make prices more

ROOM TO GROW

Stock	Recent price	P/E* on estimated '86 profits	P/E on estimated '87 profits	P/E in Dec. '74
American Home Products	75¾	14.4	12.9	24.0
Anheuser-Busch	47½	14.6	13.0	18.0
Emerson Electric	88½	14.9	14.0	15.0
General Re	120¾	18.6	13.9	27.0
Genuine Parts	43¼	17.0	15.2	17.0
Hewlett-Packard	42	18.7	14.5	20.0
IBM	147⅞	12.0	10.6	13.0
Johnson & Johnson	54⅜	17.0	13.6	27.0
Kellogg	40⅝	15.6	13.8	16.0
Eli Lilly	69½	17.2	15.4	27.0
McDonald's	94⅞	16.6	14.6	18.0
Merck & Company	160	18.3	16.2	25.0
3M	104	15.6	13.9	17.0
Philip Morris	121½	10.0	8.3	20.0
Procter & Gamble	72⅞	15.3	13.0	20.0

* P/E=price-earnings multiple

SOURCE: *Investment Strategist*, Jersey City, New Jersey.

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competitive), falling oil prices, and the slowing growth of the labor force (which reduces pressure on Uncle Sam to inflate the economy).

Leeb thinks each of his fifteen stock selections has the potential to generate gains of more than 50 percent over the next twelve to eighteen months. And the stocks of his three favorite companies, he believes, could gain 60 to 75 percent. His three top choices are General Re Corporation, a giant reinsurer benefiting from a tremendous shortage of reinsurance companies; Merck; and Minnesota Mining & Manufacturing Company. Merck and 3M are major beneficiaries of the declining dollar.

General Re, in particular, is a major holding in the portfolios that Leeb manages for clients. In the past four years, Leeb has solidly outperformed the market, he tells me, with an average annual gain of about 40 percent. In the same period, the S&P 500 shows a 20 percent annual rate of growth.

Leeb concludes from his analysis that investors don't have to listen to cocktail talk or get a stock tip from their cabbie to make money in the market. They can do it, he says, with less-than-average risk by relying on the best-known names in the country. And what's important, he says, is that "big glamours still abound on the bargain table."

The Runoff

A TOP CBS OFFICIAL DESCRIBES OILMAN Marvin Davis's $3.75-billion cash bid for the company as strictly "a publicity stunt." Davis, says the official, knew CBS wanted no part of him. "We wouldn't be surprised if his next bid is for General Motors," the official jokes.... Economist Gert von der Linde of Donaldson, Lufkin & Jenrette argues that the next move in interest rates will be up—not down. He says stability in oil prices and price increases from the declining U.S. dollar will prove to be sufficient triggers for Fed tightening.... GAF, which owns 10.6 percent of Union Carbide, is said to be buying stock in Litton Industries. Litton is 26.7 percent owned by Teledyne.... Jimmy Rogers, a former top money manager and now one of the country's most successful private investors, is moving into the tiny, risky, but developing Portuguese market. Rogers, who made killings last year in the Austrian and West German markets, sees big gains in Portuguese stocks over the next few years. His favorites: Marconi, a telecommunications company; Penina, a tourist complex; and Empor, an investment firm.... MCA chief Lew Wasserman, 73, may spin off the company's valuable real-estate assets and take the company private.... A fight may be shaping up for control of Strawbridge & Clothier, the big Philadelphia-based department-store chain. ■

The National Interest/Michael Kramer

REAGAN CROSSES THE LINE OF BLUFF

Making Ron's Day

THE TOUGH QUESTION WON'T BE ANswered for some time: Will America's actions in the Gulf of Sidra weaken Muammar Qaddafi at home or cause him to end Libya's export of terrorism?

But some other questions can be addressed, and Ronald Reagan's mini-war may be seen in the larger context of a grand, if often unplanned, foreign policy.

☐ *The Reason:* The Washington *Post* put it nicely: "Going after Col. Qaddafi for a violation of naval innocent passage is like going after Al Capone for income-tax evasion. In neither case is the indicated offense the true basis of the accused's menace to society, but the offense offers the forces of law a convenient if artificial method of cutting the offender down to size." In other words, defending the principle of free navigation in waters even other Arab states consider international was nothing more than a nifty pretext for crossing the Line of Bluff.

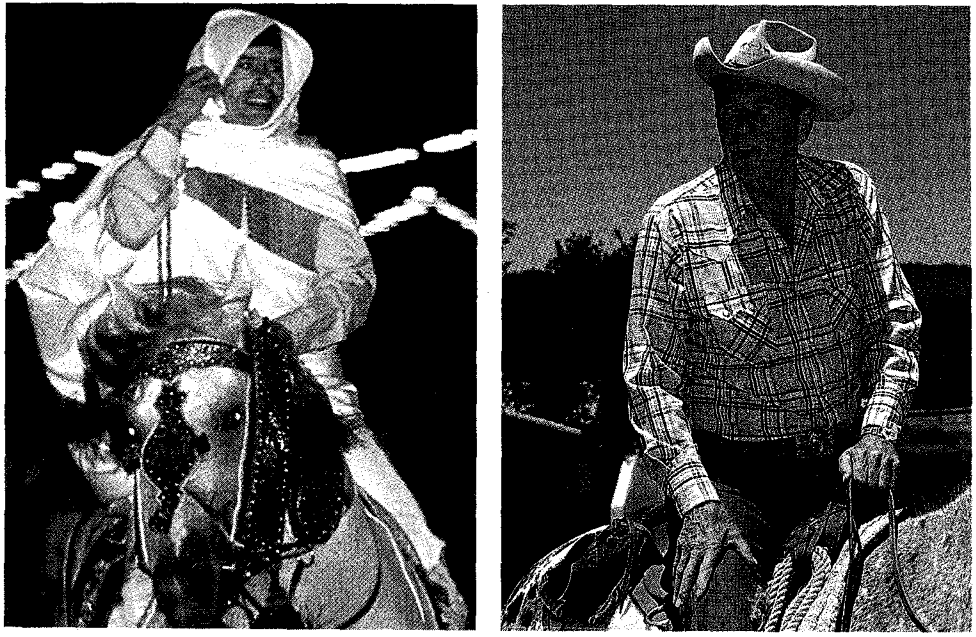
No, Reagan was eager for a rumble—and has been since before the Rome and Vienna airport massacres, for which Washington blames Qaddafi. His strategy, which began with the imposition of economic sanctions in December, has been to isolate Qaddafi and create political support for military action against Libya. The economic sanctions didn't work—America's European allies rebuffed Reagan's call for a common boycott—but, as a White House aide said at the time, "We have to be seen as measured and prudent."

The strategy worked perfectly. Aside from the obvious worry that Qaddafi, to prove his manhood, will simply be goaded to further terrorism, most critics of last week's battle have argued that Reagan didn't go far enough. "At the very least," says Senator Larry Pressler, "we should have hit some terrorist camps." "What we did can be viewed as akin to wounding a wild animal," says Edward Luttwak, a foreign-affairs analyst. "The danger is that if you don't kill him, you make him more dangerous. But, of course, Qaddafi has been dangerous for years, and it's hard to see how he could be more so."

One way would be if Qaddafi struck within the United States itself. "But *that* would be all we need to *really* go after the guy," says a senior administration official. "That would really make the president's day."

☐ *The Response:* Nobody—or almost nobody—likes Qaddafi, including most of his Arab brothers. Qaddafi has fomented trouble with Egypt, Sudan, Tunisia, and Algeria. He supported Idi Amin with troops and he has waged a more or less continuous war with Chad. Privately, most Arab leaders are said to share Anwar Sadat's belief that Qaddafi is an "infantile nitwit."

Even those few Muslim countries still friendly to Qaddafi are sometimes outraged by him. He has argued with Syria over Lebanon and with Iran over the Gulf war, and he's high on the Lebanese Shiites' *merde* list for having caused one of their top leaders to "disappear."



THE COWBOYS: *At the Sidra shoot-out, Reagan had the better aim.*

But at least verbally, the Arabs are now rallying to Qaddafi's side. One reason is bad timing. America's attack came when the Arab League was meeting. With everyone gathered together, a statement of solidarity was obligatory. "Why now?" says a Moroccan official. "Not only were all of us in one place, but with Qaddafi's oil revenues falling and his foreign debt skyrocketing, we thought we saw signs of his finally wearing on his countrymen. Now he's strengthened inside Libya, as any of us would be if we were attacked by the big United States—and all the rest of us Arabs have to be supportive." "It's all *pro forma,*" says *Foreign Affairs's* editor, William Hyland. "The [Arab statements] don't mean a thing."

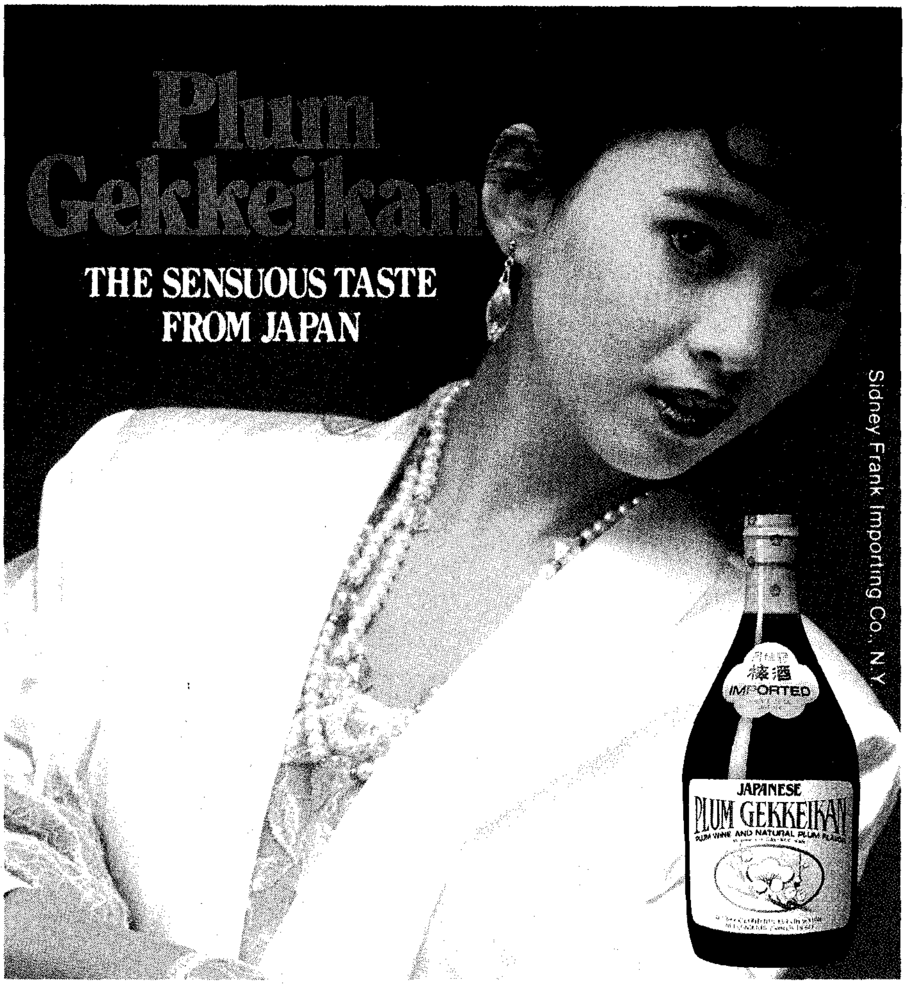
Maybe. The test will come when Qaddafi reaches out for aid and weapons—especially from the Russians. After America shot down two Libyan jets, in 1981, the Soviets answered Qaddafi's pleas with increased shipments of heavy arms.

☐ *The Lesson:* Two points about the military operation itself. The Navy has waited for years to prove the usefulness of its new, fancy, high-tech gear in a combat situation. It finally got its chance—and the stuff worked. More interesting was the ineffectiveness of Libya's forces. Ever since Argentina wreaked havoc on the British fleet during the Falklands war, critics of the carrier-heavy U.S. Navy have predicted disaster against Soviet armaments. The jury's still out on that one. What the American-Libyan clash *did* prove, however, was another old contention—that Moscow routinely sells its schlock arms to its allies. And according to Helmut Sonnenfeldt, a former national-security aide, there are reliable reports that the Soviets "held Qaddafi back [after the first day's skirmish] because they didn't want another demonstration of poor Soviet weaponry."

But a different danger still exists. The same missiles that didn't come close against America's sophisticated naval air force could strike a normal jet with ease. By knocking down a commercial plane, Qaddafi could score a twofer: He could get back in the terrorism business *and* show that he can shoot after all.

☐ *The Policy:* The conventional cri-

Photographs: left, M'Sadek/Sipa Special Features; right, Michael Evans/Contact Press Images.



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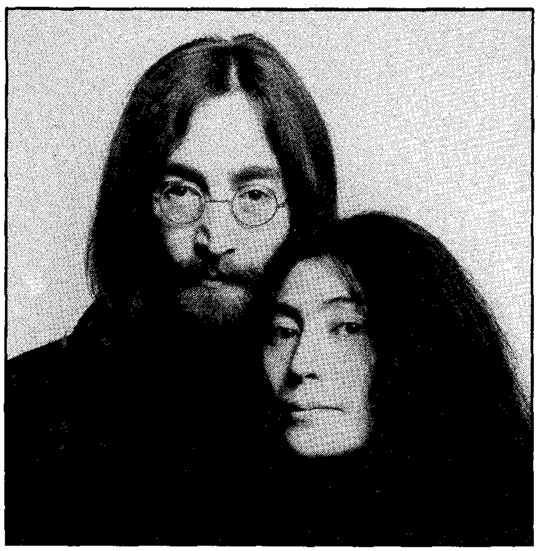
IMPORTED
JAPANESE
PLUM GEKKEIKAN
PLUM WINE AND NATURAL PLUM FLAVOR
Sidney Frank Importing Co., N.Y.



"Bag One"
limited edition Chine Colle
lithograph by John Lennon

Dyansen Gallery of SoHo
122 Spring St., New York, NY 10012
212/226-3384 800/348-2787
©Copyright 1986 Fine Art Acquisitions Ltd.

JOHN
LENNON
Lithographs and Serigraphs

Dyansen Gallery of SoHo presents an exhibition of lithographs and serigraphs from the sketchbooks of the late John Lennon. Titled "This is My Story Both Humble and True," the exhibition includes twelve hand-pulled serigraphs on Papier des Arches and five Chine Colle lithographs printed on cream colored, handmade Japanese Mino paper. The Lennon exhibition begins April 10 and continues through April 30.

Dyansen Gallery
NEW YORK
NEW ORLEANS
SAN FRANCISCO
BEVERLY HILLS

tique of Ronald Reagan's foreign policy is that he has none, that instead the administration lurches from crisis to crisis, reacting to events as they occur—an "ad hocracy" rather than a coherent plan. To a certain extent, this is true—and the events of recent days off Libya and in Central America may seem unconnected either to each other or to a larger vision. But they are pieces in a mosaic of increased American aggressiveness compatible with Reagan's pursuit of a familiar course—America's attempt to contain Soviet expansion.

That Reagan is having more success with that than some of his predecessors had is partially due to luck—the fall in oil prices, succession crises in Moscow, and so forth—but it is also the residue of design.

To the consternation of many, Reagan hardly shrinks from the role of world policeman; some would say he relishes it. But a look at the cases that have added luster to his badge shows that Reagan's maneuvers have been measured responses far short of the action urged by his conservative allies. Certainly, the tit-for-tat surgical affair in the Gulf of Sidra is an example. Nevertheless, as Michael Mandelbaum has written in *Foreign Affairs,* America is perceived as stronger not simply because of increases in the defense budget but because of the careful application of military power, no matter its limited nature. The "eviction of a government friendly to Cuba from the tiny Caribbean island of Grenada in 1983, the launching of an air attack on Syrian positions in Lebanon in the same year, and the capture of the highjackers of the . . . *Achille Lauro* in 1985 were all minor military operations. Collectively, however, they helped to create the impression of a president prepared to use force in support of American interests. Although it cannot be proven, it is not unreasonable to suppose that this impression has entered the calculations of others from time to time . . . to the advantage of the United States."

Even if these actions aren't the cause of Moscow's apparent quiescence, the effect is clear. There is a sense that the Soviets are content to wait out Reagan's presidency before acting up in new areas. For the first time in years, Moscow has failed to expand its influence during an American president's term. Reagan's actions may not add up to a policy that academics can label and argue over, but the message seems to be getting across—and it appears to be getting respect as well.

Detractors say these clashes represent a superpower's picking fights with small fry—and they're correct. But isn't it better to achieve an objective by avoiding a serious confrontation? After all, a truly fair fight could only be waged against one adversary—and no sane person wants that. ■

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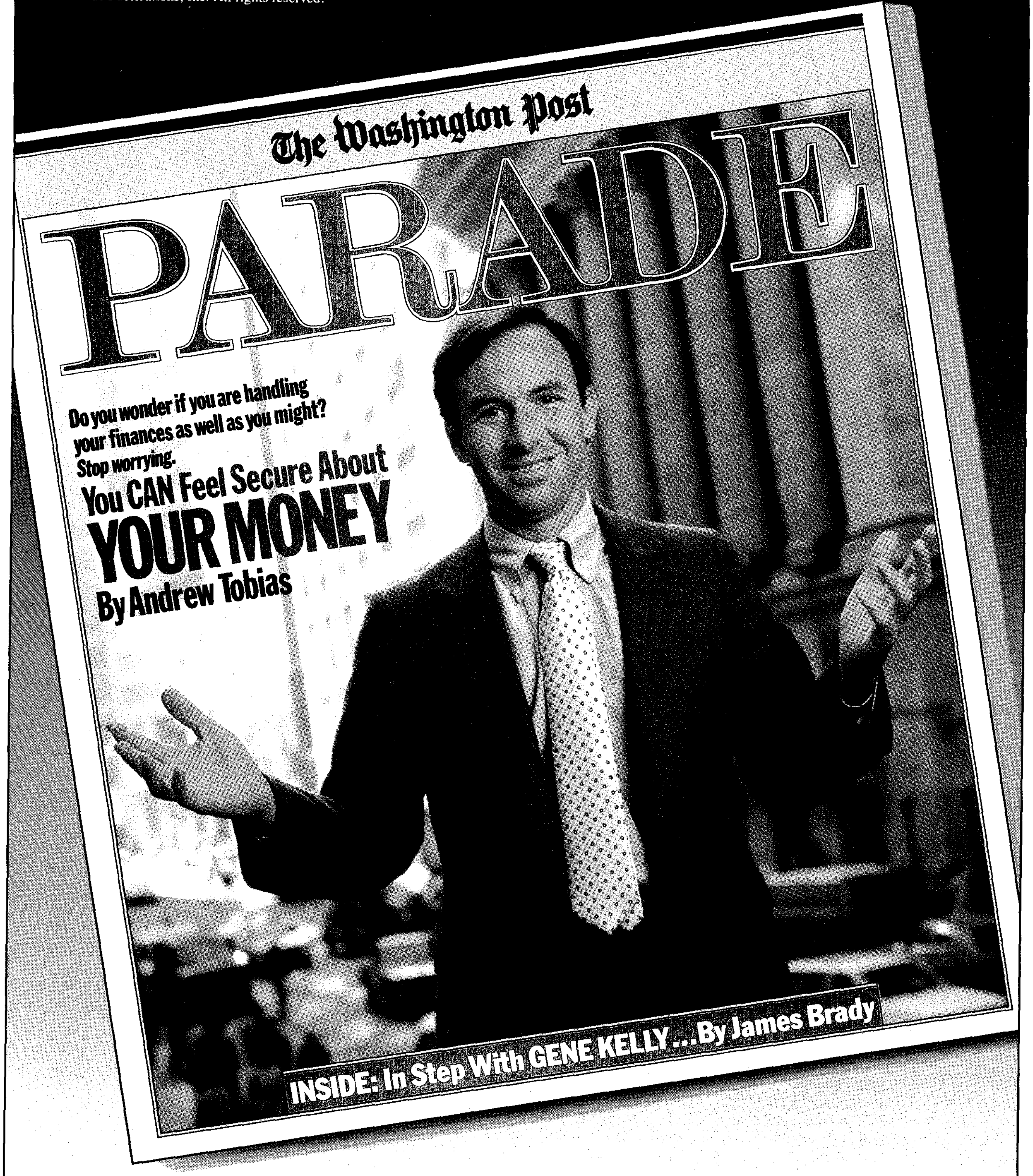


The Washington Post

PARADE

Do you wonder if you are handling your finances as well as you might? Stop worrying.

You CAN Feel Secure About YOUR MONEY

By Andrew Tobias

INSIDE: In Step With GENE KELLY...By James Brady

Money talks.

Parade readers own more stocks and bonds than the readers of Time, Newsweek and Business Week combined.

60 million readers in 48 hours

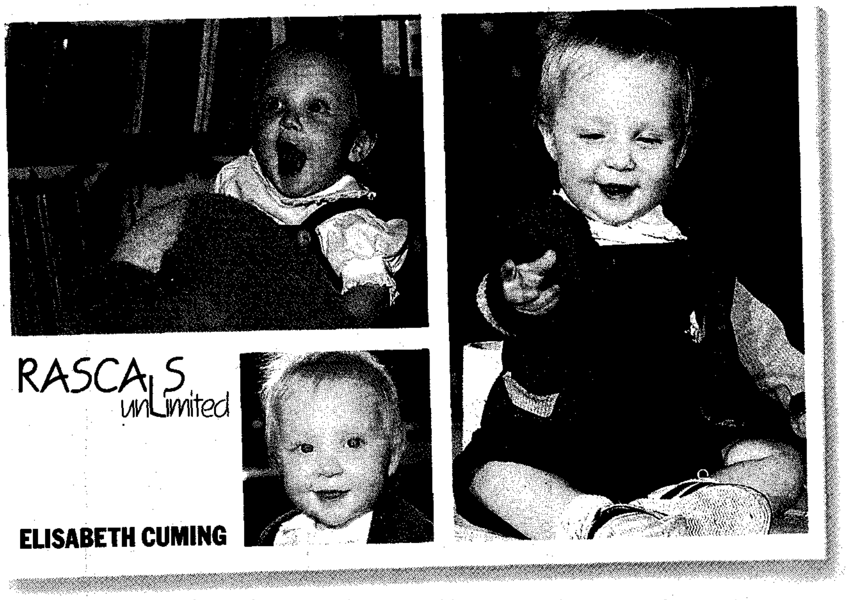
On Madison Avenue/Bernice Kanner

BABY, IT'S YOU

Little Star

I GREW UP IN NEW YORK AND STARTED working summers and after school when I was fourteen. My daughter has me beat by thirteen years and four months.

Last fall, when Elisabeth was just eight months old, I phoned half a dozen child-modeling agencies to hint that I knew where they could find the next Christie Brinkley. Ford's children's division wasn't interested unless she was over two. Schuller Talent Agency, Marcia's Kids, Funnyface, and Rascals asked me to send photos and a physical description. I never heard from the first three, but Rascals invited us to a Thursday-morning open house with about a dozen other prospects. After trying on four outfits, settling on one, and packing three extras just in case, we were off.



WORKING GIRL: *The author's daughter, age thirteen months, gets set for stardom.*

Elisabeth was the perfect applicant—radiant, charming, animated, friendly. Mary Pat Sperry, a former child psychologist who founded Rascals four years ago, and Carol Brooks, the agency's baby specialist, made stardom seem within reach, even easy. "She's adorable," said Sperry. "Babies with blond hair, blue eyes, and fair skin are in demand," said Brooks. The agency receives about 250 photo applications a week, they told me, but represents only five children in each age category (the categories span six months). Unlike other agencies, Rascals relies on oral agreements rather than written contracts. "You're not a number here," Sperry assured me. "We'll get to know you and your story—and after the checks start coming in, we'll bring in a financial adviser to help you shelter it." (Sperry speaks from experience. Her son Elliott's appearances in spots for Post Alpha-Bits, Chiclets, and Eastern Airlines paid for two years at Tulane.) I headed home to wait by the phone.

It didn't ring that week or even that month. But fall and winter are generally slow, I learned. Spring and summer, on the other hand, are tumultuous, with summer-sales stuff shot around Easter, back-to-school catalogues in July, and Christmas catalogues in August.

While a photographer sent from the agency worked up Elisabeth's portfolio, I began to read. I read about how Kristy McNichol and Brooke Shields found a pot of gold at one end of a camera lens. And I read about the former Ivory Snow baby who, as an eight-year-old veteran of commercials, auditioned for his first movie and won the starring role over 5,000 other children. The film was *The Champ*, the boy Ricky Schroder.

I delved into *How to Get Into Commercials*, by Vangie Hayes, casting director at J. Walter Thompson, studying her fifteen-point method of determining whether your child is right for commercials. Does she "like most foods"? (Many commercials require kids to eat with enthusiasm.) Does she have "good teeth"? (Braces are generally unacceptable.) A "warm, outgoing personality"? Is she "athletic and well-coordinated"? (Many spots involve strenuous play.) "Nice-looking in an average sort of way"? Can she "communicate easily with adults"? Does she "enjoy being the center of attention"? Is she "a leader"? "Funny"? "Patient"? According to Hayes, such a *Wunderkind* "may well have that certain magic something of which child stars are made."

Elisabeth likes to eat and enjoys being the center of attention—no problem there. But good teeth? A leader? Patient? "For a baby to be picked, he or she must be agreeable and take some direction," says Elaine Herman, partner in the Herman & Lipson casting company. "There's no script to read for babies, so cuteness is everything—the 'in' look is fair with big blue eyes." That's more like it. "But never underestimate placidity: The infant must be able to stroll off with strangers and be comfortable—moms are generally not allowed in the audition room." A good baby can work until age eighteen months or so, says Herman. At that point, requests thin out, then pick up again after two and a half. "No one wants to work with a terrible two."

Indeed, most commercial jobs call for children six to twelve years old. "We don't handle that many babies, because they're unpredictable and may not have a future," says Barbara Laga, director of the children's division at Ford. Most in demand are girls nine to eleven who wear a size 10. Boys size 10 to 12 are only slightly less popular.

With children, only one is booked per role. But when it comes to babies, the rule is several backups. "Under age five, don't count on the child," warns Adele Sharf, a partner in Little Stars, a Staten Island agency. "Every fifteen minutes, the babies are rotated under the hot lights; only the one used on the finished tape can get residuals if the spot goes network." Otherwise, the baby will earn $250 a day as an extra or $333 as a principal. "More moms are interested in the glory than in the money," Sharf says.

Whatever her motivation, Mom is "90 percent of the game," says Rascals' Sperry. "Will she run with the child? Be supportive and non-neurotic? Can she handle rejection? Does she want the work more than the child? If so, she could be too hard a driver." And hard-driving mothers are as unwelcome on the set as their hyperactive offspring. You don't want to "get a reputation for being a 'stage mother,' " warns Hayes. "In this business the word spreads as fast as a scoop of Skippy on a slice of bread."

Determined to be supportive and non-neurotic, I thumbed through *How to Get*

Photographs by Olivia Bauer.

Your Children Into Television Commercials, by James Peacock and Graham Chambers. Well over 40,000 commercials will be made this year in the U.S. and Canada, it says, creating between 40,000 and 55,000 roles for young performers.

"Babies have been a hot button for the past five years because they've shown they can sell," says Marcia Goldenberg, owner of Marcia's Kids. And Linda Lipson of Herman & Lipson describes what's happening as a "virtual kid explosion. In the last three months, we've cast more kids in commercials than in three years past, and not just to sell baby products." The agency's statistics show that a third of all commercials now being filmed include infants or children, regardless of what's being promoted.

Indeed, the Edison Electric Institute uses kids to plug power; the Wheat Industry Council, to push pasta. Dad walks around J. C. Penney with an infant in a Snugli, and a two-year-old accompanies her mother in a commercial for Permalens. A child contentedly nibbles a Blue Cross card in a spot for the giant insurer, and ten tots in executive chairs pitch financial security the Dean Witter way. Michelin plunks a toddler down with a tire. And mothers wielding S.O.S. pads take a break to buss their babes.

With all this opportunity waiting just behind the door, I figured I had only to knock. Or, more precisely, that Rascals had only to call. Our first go-see was straight out of an old Shirley Temple or Judy Garland movie—you know, one where a hard-bitten director snarls, "Okay, kid, let's see what you can do." The scene: the Barclay Studio, on West 19th Street. The client: Bamberger's. Sure enough, the moment we trooped off the elevator, photographer Robert Barclay said, "Okay, sweetheart, let's see what you got."

Judging by their size, the other "talent" bundling up to leave the studio were six to eight months old—just right for the size-12-months outfit being touted. Elisabeth was a year old, but little for her age—it ought to fit, I thought. So I was surprised when Barclay snarled that she was "too small." The receptionist, however, thought otherwise, and handed me a colorful shorts set. As I dressed Elisabeth, one mother noted that she looked terrific; another, packing up, said, "She's got it."

What did they know? "All right, all right, let's see," rasped Barclay as Elisabeth cooed peekaboo. "Fine," he muttered, without taking her picture. "Excuse me?" I said, not sure what he meant. "Fine, fine, fine," he snapped. "That's all; you're done." We couldn't change fast enough for him. When I moved to return the clothes and Elisabeth waddled over to a swivel chair, he bellowed, "*Mother!*" Eight minutes had elapsed, and we were out on the sidewalk.

Our next audition was a different story. More than 50 people (and several strollers) crowded into the reception room at Herman & Lipson. There were sign-in sheets (requesting agent and Social Security number) for commercials for Saratoga Springs mineral water (mature men), Nabisco Shredded Wheat (35- to 45-year-old average-looking men), and, the big draw, Bradlee's department store. Twenty people would be cast for it, including one baby. We were handed an index card calling for name and physical characteristics, snapped with a Polaroid, then left to wait for our moment in the limelight.

When Elisabeth's name was called, we were ushered into the video room and paraded before the clients. My daughter was all smiles and good cheer—until I was told to disappear. Then she made it very clear that if I left the room, so would she. The clients were especially patient; they liked her looks and suggested we come back in a few minutes. But Elisabeth was no happier the second time around, and we were soon out the door.

The third call of the week was for a Baby Wipes audition with photographer Barbara Campbell. "Be at the Presbyterian church at 64th and Park at 1:30 tomorrow," said Rascals' Brooks. When I asked how to dress, she said, "Frilly. What they're looking for is cute." We arrived ten minutes early, and a harried woman registered us. "You have a bit of a wait," she said apologetically, handing me a slip of paper with "107" on it. We threaded our way into a room that looked a bit like a Red Cross evacuation center. Strollers and duffel bags were everywhere. So were babies—dozens of them. No. 63 was called, and I gasped: 44 to go before we'd get our shot. When No. 66 left a few minutes later, I asked how long she'd waited. "An hour and 55 minutes," she said.

We settled down for the duration. If not for the air of expectancy and anxiety, this would have seemed like a giant play date. Around 2:40, the pace quickened. As it turned out, the photographer had to vacate the premises by three. When the numbers approached 100, I began to undress Elisabeth. Forget frilly. Diapers, the other mothers informed me, are *de rigueur* for most baby spots.

The woman calling out numbers told me to rush to the pink mat as soon as No. 106 got up, crouch next to the baby, and look at the camera. Photographer Campbell snapped Elisabeth twice; total mat time, seven seconds. "Okay," she said, handing me the undeveloped Polaroids, "take these to Danny." Danny, standing twenty feet away, took down Elisabeth's vital statistics—agent, birth date, size, etc.—and gazed into the distance.

At 2:59, an exhausted group trudged out of the church. "I'll never do this again," vowed mother No. 112. "Amen," said 107. Then again, Elisabeth *would* look cute on a box of Ivory Snow. ■

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ALREADY
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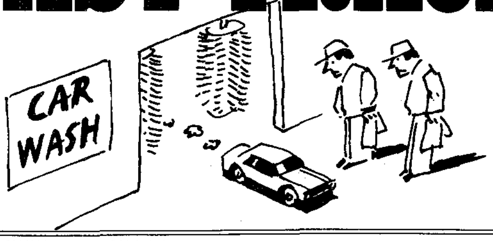


UPPER WEST

Paper Chase

ONE MIGHT THINK THAT THE most fashionable newsstand on the fashionable Upper West Side would sell the fashion-industry paper *WWD*. But not the postmodern newsstand at 81st and Columbus, which does a hot business in *Elle, Vogue,* and just about every other fashion book.

"It's absurd," says a fashion writer who recently moved to the West Side. "They're right outside Charivari Workshop, and they don't sell *Women's Wear*. In fact, you can't get it anywhere up here."

Wayne Turett, who owns the kiosk, says he gets lots of requests for *WWD*. "I've made a point of trying to get it. But Fairchild, the publisher, says they deliver to only a certain number of newsstands, and we're not one of them."

Nor is any other news dealer on the West Side above Columbus Circle. Only 150 places in Manhattan carry the paper, and most are between the West Village and the garment center (plus two outposts on the Upper East Side).

Why? "We do it ourselves, not through a wholesaler, the way the other dailies do," says Mike Cvrlje, *WWD*'s newsstand-sales manager. "I've got two drivers, and each handles 75 spots.

"Practically every newsstand has asked for the paper," he says. But wider distribution isn't likely until 1987, when the current drivers' contract runs out. "It's very frustrating," says Cvrlje. And not very fashion-conscious. PHOEBE HOBAN

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Tin can stuffed with "snakes," at the Funny Store (1481 Broadway), $4.98.

☐ Plastic "vomit," at Jimson Novelties (30 East 18th Street), $2.

☐ Five-carat Diamonair II simulated-diamond solitaire, at Saks Fifth Avenue, $475.

☐ Two-hour performance by a professional magician from Magic Agency (288-9133), $350.

☐ Ticket to *April Fool's Day* at Loews State Twin (1540 Broadway), $6.

BRIEF LIVES

WIVES' TALES

IN 1971, WHILE WENDY LARSEN WAS LIVING in Saigon (her then husband was head of the *Time* bureau), she had trouble with the rivalries in her household staff. Tran Thi Nga, the office bookkeeper, had the solution: Scold the person you are not angry at, so everyone will save face. Larsen returned to New York, never thinking she would see Nga again, but in 1975 her phone rang: Nga had got out of Saigon with three of her four children and grandchild and had gone to work for *Time*. At lunch, Larsen asked about her life, and was amazed at what she heard. That story, along with Larsen's own experiences in Saigon, is told in *Shallow Graves: Two Women and Vietnam,* to be published this month by Random House.

Nga, Larsen: "Souls wandering ceaselessly."

Like the classic Vietnamese novel *Kim Van Kieu,* the book is in verse—a series of prose poems. Like the heroine of *Kim,* Nga renounced her true love—who married her sister—and married a man she didn't love to save her father's life. That was in 1945, during the Chinese occupation of North Vietnam: A Chinese general heard Nga (her given name, "swan") singing and demanded her hand in marriage. Years later, after her husband died in battle, she returned to Hanoi and became her brother-in-law's "outside wife"—she entertained his friends while her sister took care of the house. Eventually, the bombing of the North drove her family to Saigon.

Larsen and Nga kept their decision to write the book a secret, says Nga, "because we didn't know if it would be published or if it would just be our private masterpiece." She reminisced into a tape recorder—"On the train going to work, I just think of my memories, and sometimes tear comes"—and Larsen worked material from the 200 single-spaced pages of transcript into the poems, trying to keep as close to the original as possible. "Poor Mrs. Nga, I don't know why she didn't go out of her gourd. I would ask things like, 'Did your father *roll* up the scroll or did he just carry it over his shoulder?' "

In Nga's last-minute escape from Saigon, her mother was left behind. When Nga had found a home for her family in Connecticut, she tried to get her mother out, but soon after permission was granted, she received a cable: MOTHER DIED. She worries that her mother may not be buried next to her father, or buried deep enough: "O my countrymen / so many of you left in shallow graves / in time of war / your souls wandering ceaselessly." RHODA KOENIG

Photograph ©1986 by Kelly/Mooney. Illustration by Guy Billout.

SOUNDS

HE LOVES A PIANO

MICHAEL FEINSTEIN knows a quality song when he hears one. Especially when it's something as catchy as Milton Ager's "China, We Owe a Lot to You."

"I know what you're thinking," says Feinstein, after delivering a rousing chorus of "China / Way out near Asia Mina / What could be fina?" in the Algonquin's Oak Room. "They don't write them like that anymore."

The room is filled with Feinstein fans tonight, invited to be part of the recording of a live album (his second, due out in May), and they respond with a warm laugh. Feinstein belongs to the Bobby Short–Steve Ross tradition, performing the old show tunes he favors with a sprinkling of show-biz patter. What separates Feinstein from other singer-pianists is his youth: He is only 29. "The Beatles totally passed me by," he says. "I used to hide my Al Jolson and Fanny Brice records when friends came over."

His tastes led him to leave his hometown of Columbus, Ohio, for Los Angeles, where he spent his years from 20 to 26 as an assistant to the late Ira Gershwin. During that time, Gershwin was in poor health, and Feinstein entertained him by singing the songs Ira and his brother wrote over 50 years ago.

When Gershwin died, in 1983, Feinstein decided to go public with his act. "But I never thought I could make a serious living playing this kind of music," he says. "Piano-bar life generally means you play 'Feelings' for some guy and hope he'll hand you a twenty."

But in the three years Feinstein has been singing around the country, he has worked steadily and earned impressive reviews. And he has learned to love performing in supper clubs.

Feinstein at the Algonquin.

"The songs I sing are very personal, very intimate," he says. "It's the songs people grew up to, the songs they heard in the backseat of a car. It should be like I'm in their living room."

And, in fact, the audience in the Oak Room (where Feinstein can be heard through April 19) is behaving in a very living-room fashion. When Feinstein sings "Thanks for the Memories," a man and woman lean blissfully against each other. Her pearls drape over his shoulder at the words "You may have been a headache / but you never were a bore."

While such wistful ballads as "Blame It On My Youth" clearly have a special meaning for him, Feinstein is equally at ease spitting out the Gershwins' parody of the syrupy tunes of the thirties: "Blah, blah, blah, your hair / blah, blah, blah, your eyes."

His delivery is crisp, his voice a pleasant baritone. It's the songs rather than the voice—an unlikely blend of Al Jolson, Johnny Mathis, and Anthony Newley, one Feinstein fan insists—that one remembers most clearly. And that, he feels, is exactly the way it should be. "Barbra Streisand overwhelms her material with vocal pyrotechnics," he says. "But the song is the most important thing for me, not the singer. Let the song sing itself."

ELLEN HOPKINS

OVERHEARD

THE PLACE: CENTRAL PARK. A bald man in a sweatsuit has just jogged over to a mink-clad woman.

He: "Esther, look at that squirrel! It's eating a bagel."

She: "Why not? It's Sunday morning, isn't it?"

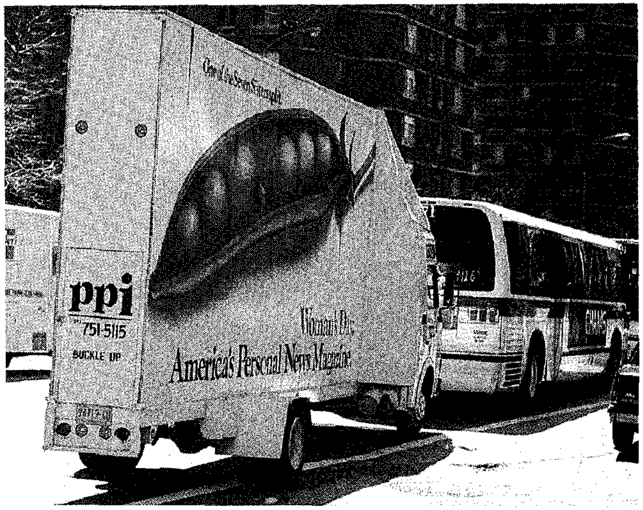
MELVIN B. SHESTACK

STREET SEEN

Sell on Wheels

PEDESTRIANS IN midtown have spotted this skinny truck in recent weeks and wondered what it could be carrying. The answer? Not much, beyond its advertising message. Why would *anyone* add to midtown congestion? Well, the billboard truck—one of four that clients pay $8,000 a month to have cruise past ad agencies or other targets—is Prestige Panels' solution to New York's paucity of billboards (Manhattan has fewer than 150; Boston, several thousand). Critics of visual clutter, please note: Prestige will double its fleet by June. It isn't alone either. Wheeler, a Long Island City–based company, has ten trucks ($9,000 per month) with back-lit ad panels that glow in the New York night.

RHONDA RUBINSTEIN

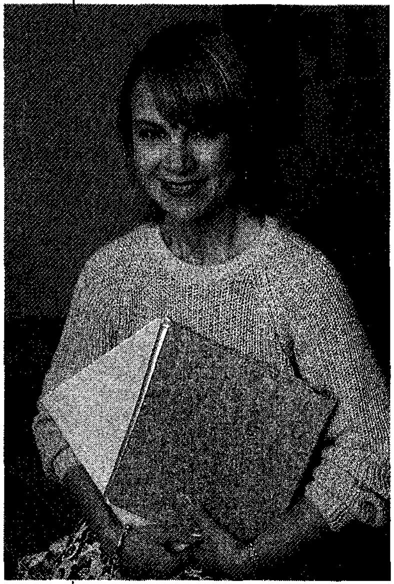


Photographs: top, Maria Robledo; bottom, Donal Holway.

MODERN TIMES

From Hair to Paternity?

"THIS WHOLE IDEA WAS started by the men," Rita Saranchak says. "They had everything set up for the right woman. They all had country homes. But they didn't have the woman. It was the main topic of conversation. So they said, Why don't you start a book?"



Saranchak and her books.

Saranchak is a haircutter. Indeed, it was while she was cutting my hair that she first mentioned the book. Two books, actually—gray for women, blue for men. Inside each are about 40 photos alongside personal résumés. For those of her clients who want it, Rita Saranchak is running a dating service.

Saranchak, 43, has been cutting hair since her teens. Now she free-lances, taking what might be described as a big-sisterly interest in the 350 regular clients she travels to by bicycle. "All through the years, I've been fixing people up," she says. "I finally started the book in September."

How does it work? Saranchak cuts clients' hair, photographs the willing among them with her Vivitar, then prevails upon them to fill out a bio. This runs from passport stuff ("Date of birth," "Height," "Weight") to more personal information ("Here's what gets me crazy"). Clients' entries run from the precise through the nonchalant ("Drinking—I love it," one woman declares) to the supposedly comical.

If one client shows an interest in another, Saranchak will be the go-between on the telephone. And how's it working out? "I fixed up one couple already," she says. "They're getting married."

In fact, it's working so well that Saranchak (737-0379) is thinking of going commercial—a $60 haircut and an extra $40 for being in the book. And my résumé? It remains unwritten. A.H-G.

TRUE TALES

I WAS FIVE MONTHS pregnant and trying on clothes in one of Bolton's communal dressing rooms. A young executive-type woman spotted my enlarged belly and exclaimed, "Oh, you're pregnant! What a coincidence—I'm planning on conceiving tonight!"

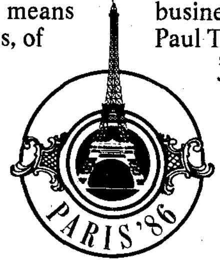
PASCALE LUSE

Dining on the Downtick

AMERICANS AREN'T THE only consumers who fall for packaging. Since late January, Parisians (not to mention TV crews from around the world) have been drawn to 6 rue Feydeau to try La Connivence, a restaurant with a new gimmick. The name means "collusion," and, yes, of course, La Connivence is a block away from the Bourse, the French stock exchange.

What's the gimmick? Just that the restaurant's prices fluctuate according to supply and demand. The more a dish is ordered, the higher its price. A dish that's ignored gets cheaper.

Customers tune in to the day's menu (couched in trading terms) on computer screens. Among a typical day's options: *forte baisse du haddock* ("precipitous drop in haddock"), *vif recul de la côte de boeuf* ("rapid decline in beef ribs"), *la brochette de lotte au plus bas* ("fish kabob hits bottom"). Then comes the major decision—whether to opt for the price that's listed when you order or to gamble that the price will have gone down by the time you finish your meal.

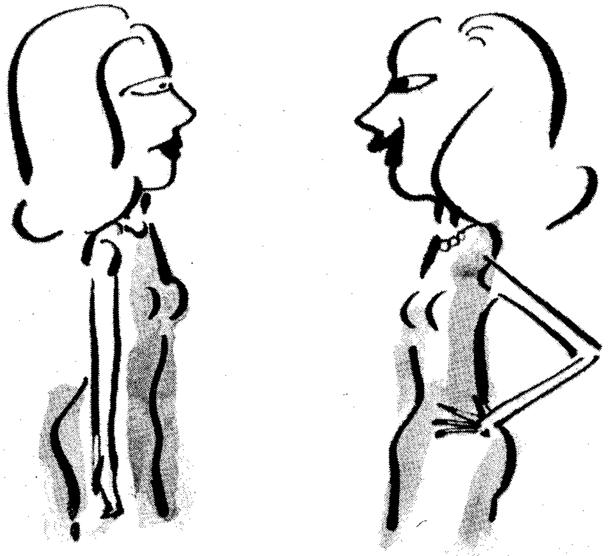


So far, only main dishes are open to speculation, but co-owners Pierre Guetta, an ex-professor at a top French business school, and Jean-Paul Trastour, an ex-journalist at *Le Nouvel Observateur,* are adding wine to the risk list.

La Connivence is open for dinner, but the midday "session" (as the owners call it) is the one to catch. That's when the traders of Paris leave the floor to push their luck *à table.* But here, at least, the return on their $15 investment (the average price of a meal) is immediate—and usually good.

CHRISTINA DE LIAGRE

PEN & PENCIL



"Hi! I'm the new you."

ANTHONY HADEN-GUEST

LOCAL HERO

Waiter Of the Year

MY GIRLFRIEND AND I were having lunch at the Lantern Coffee Shop on East 42nd Street. We were in good spirits, celebrating my friend's engagement, and even the waiter, an ebullient man named Charlie, admired the photo of the good-looking future in-laws.

We paid the check, then lingered for several minutes on the sidewalk.

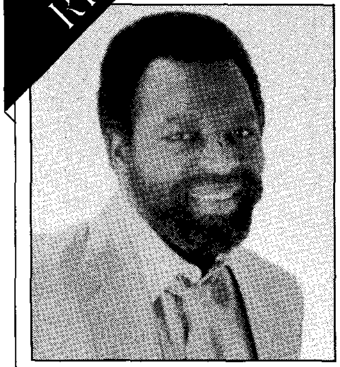
Just then, Charlie came running toward us. In his hand was a spray of orchids, which he had just bought at the flower shop two doors down. "It's an old family tradition," he explained as he handed the flowers to my friend. And as we stood there, dumbstruck, he called out, "Best of luck," and went back inside. ELYSE MALL

Photograph by Lawrence Ivy.

RUTH RECOMMENDS

BY RUTH GILBERT

ArtExpo NY '86, the world's largest art fair, is the premier event at the new Jacob K. Javits Convention Center, and runs April 3 through 7. This is its eighth annual exhibition in the Big Apple.



GENE MC DANIELS

His songs have garnered numerous gold and platinum records, and now Gene, with his band, is giving a concert April 3 at Cooper Union. Proceeds go to benefit the scholarship fund at Grace Church School.

'FIDDLER ON THE ROOF'

Topol stars as Tevye in the film about a farmer with five dowry-less daughters. It received three Oscars in 1971, and you can see why on Channel 5—Part I is on April 2 at 8 p.m., Part II on April 3 at 8 p.m.

'DESERT HEARTS'

In 1959, a college professor (Helen Shaver, left) boards a train with a rebellious girl (Patricia Charbonneau). The friendship between them is an unusual one for that time. The film opens April 4 at Cinema II.

'THE QUIET EARTH'

The last three humans alive (from left: Peter Smith, Alison Routledge, and Bruno Lawrence) find one another in this electrifying sci-fi film from New Zealand, now playing at the New Carnegie.

'BOSOMS AND NEGLECT'

John Guare's play stars the ubiquitous, talented, multifaceted Anne Meara and Richard Kavanaugh (below). It's previewing now and opens April 8 at the Perry Street Theatre.

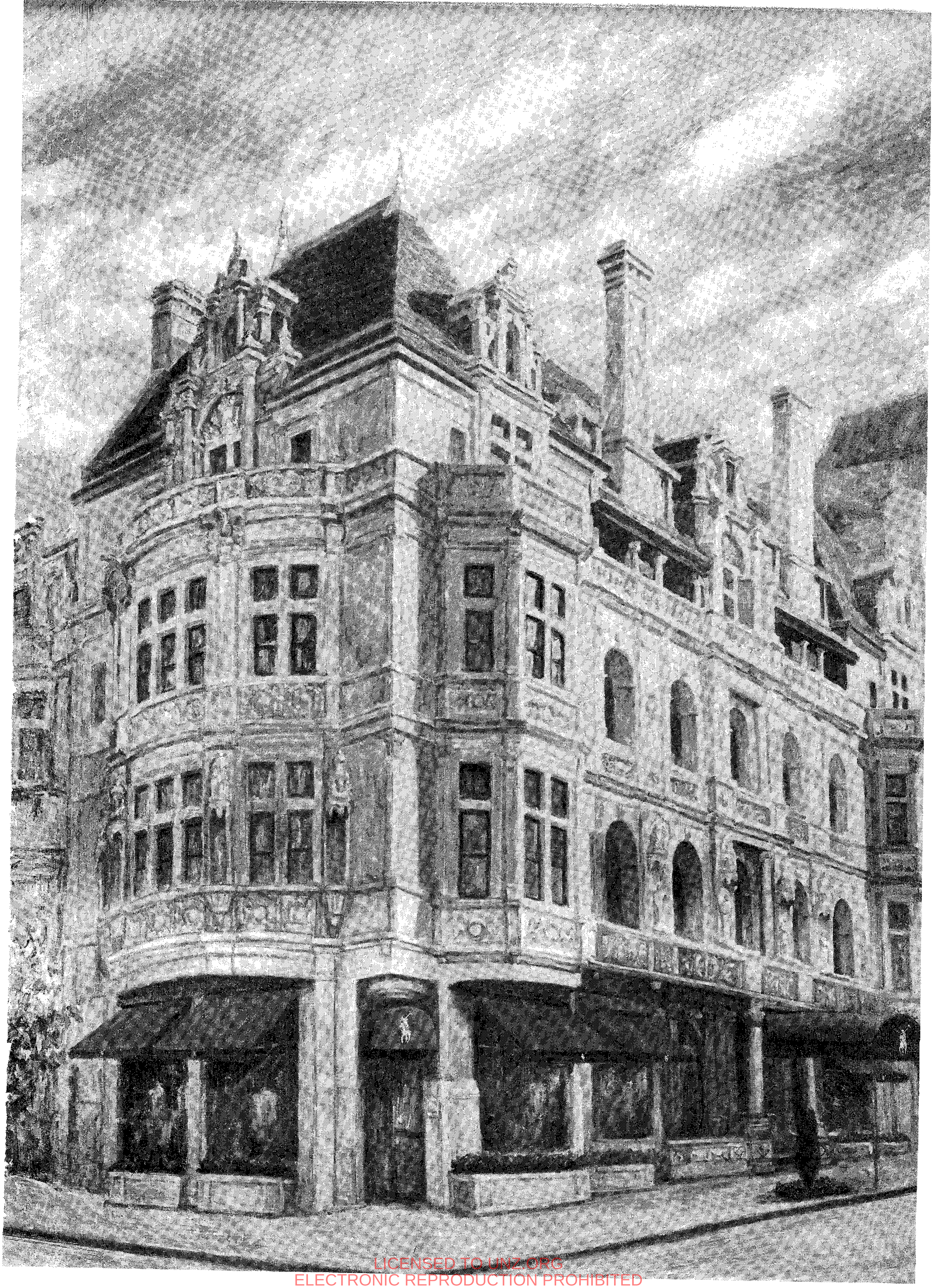
Photograph: bottom right, Martha Swope Associates/Carol Rosegg.

EST MCMLXVII
POLO

March 1986 marks the opening of Polo/Ralph Lauren on Madison Avenue in New York. It is the embodiment of a way of living, a source of quality and tradition.

POLO RALPH LAUREN

MADISON AVENUE AT 72ND STREET



NEW YORK

The NEW Snobbery

The World of "WE HAPPY FEW"

BY PATRICIA MORRISROE

GEORGE CARROLL WHIPPLE III IS RUNNING UP AND DOWN THE hallway of the Seventh Regiment Armory, hanging dozens of poster-size photographs of his friends. "Isn't this fun?" he asks, letting out a high-pitched giggle. In between hanging the pictures, he rushes to a nearby phone booth to answer calls from his office. Whipple works at a Wall Street law firm, but he has taken the afternoon off. "Shh!" he says. "Don't tell."

For the past six years, Whipple has been taking pictures of his friends—"all fabulous, successful people"—and now he's putting together an exhibit. One of his shows, "Dead Fish," was a study of "dead fish at the Fulton Fish Market," he says. "It was really a joke, but people took it seriously. They thought it was art."

It's hard to know what to think of Whipple's latest effort. There are pictures of a plumpish Patty Hearst Shaw; Jacqueline Onassis and the Maharaja of Jaipur; a member of the Securities and Exchange Commission in black tie and Kiss makeup; and plenty of photos of himself. "I used a self-timer," he explains.

While Whipple runs upstairs to get a better view of his portrait gallery, an elderly woman who lives in the armory's shelter for the homeless walks up and down the hallway, examining the photos. She stops at a shot of Priscilla Woolworth, the variety-store heiress, lounging on a pool table. Dangling from Woolworth's ears are a pair of Harry Winston ruby earrings the size of Triscuits.

"We get all walks of life here," says the armory's manager, who is watching Whipple to make sure he doesn't do any damage. "We get rich and poor," he says. "A while ago, we even got the National Funeral Directors & Morticians Association. The place was filled with coffins. They even have special suits for corpses. Yup, no buttons—just a zipper in the back, so you can drop the body in and zip the suit up."

"Excuse me, excuse me," Whipple interrupts. "Can I tack this to the wall?" He's waving one of his favorite photos, a group shot of several young women, including Nina Ford, Blandy Uzielli, and Alexandra Stafford. They're standing in front of a gold-trimmed painting and holding gold-trimmed champagne glasses. Several of them are wearing gold-trimmed evening gowns. Even the photo is tinted gold; it looks like a picture of a debutante party at the court of the Sun King. "Isn't this fun?" Whipple asks the manager. The manager looks at the photo. "Is this for real?" he asks.

Well, almost. It's the New Four Hundred, an eighties version of the concept created by social arbiter Ward McAllister to mark the number of people who would fit into Mrs. William Astor's ballroom. But unlike that group, says Whipple, "we're not elitists. We accept anybody who wants to jump onboard." Of course, it helps if your name is Woolworth, Hearst, or Biddle. "These are just my friends," says Whipple, who went to Kent, Choate, and Columbia. "When you grow up in New York, you meet people." (Whipple is not being disingenuous:

PHOTOGRAPHED BY LOUIE PSIHOYOS

Revelers at the New Four Hundred Ball.

IF THE SEVENTIES WERE THE ME DECADE, THEN THE EIGHTIES MUST BE THE U DECADE–AS IN "UPPER CLASS."

That there are few Jews, for instance, among the new snobs is more a matter of old school ties than of anti-Semitism.)

"We're totally egalitarian," says Marc de Gontaut Biron, who helped Whipple come up with the Four Hundred idea. He also invested $40,000 in the New Four Hundred Ball, which took place on February 19 at the armory. "Today, New York society accepts international people, too." So along with the Woolworths and Rockefellers, there's Princess Sarvenaz Pahlavi, Count Carl Edward von Bismarck, Prince Dimitri of Yugoslavia, and Prince Ludwig zu Salm Salm. "They're not all titled," Biron explains. "Don't forget Louis Giscard d'Estaing."

Whipple says he doesn't take the New Four Hundred seriously; in fact, he claims the whole idea is a joke, a bigger, more elaborate version of "Dead Fish." "It's just an amusing concept," he says. "There's nothing to it."

Actually, there is—it's snobbery, eighties-style, although Whipple and his friends might not see it that way. In recent years, it's been masquerading as "the new etiquette" and "the return of elegance." But now it's out in the open. If the seventies were the Me Decade, then the eighties must surely be the U Decade—as in "upper class." More and more people are going to black-tie balls, and debutante parties—once shunned by adolescents—have suddenly become hot social events. At this year's Gold and Silver Ball, fourteen-year-olds in Oscar de la Rentas drank Coke and ate hero sandwiches. "They looked adorable," says Nicole Nicholas, who chaperoned the event.

Marc Biron wants to turn the ball into a charity event: "But it should be an amusing charity, like for the homeless."

Biron and Alexandra Stafford prepare for a night on the town.

Ten years ago, a fourteen-year-old in an Oscar de la Renta would have been considered a freak. But conspicuous consumption has made a comeback. "In the sixties and seventies, money was treated like a dirty little secret," says John Sedgwick, a cousin of Edie Sedgwick and the author of *Rich Kids,* a book about heirs and heiresses. "If you had it, you pretended you didn't." That wasn't so hard to do back then. Most people under 30 wore blue jeans, and even people with high-profile family names didn't flaunt them. Instead, they were busy developing their "inner selves," and the search for fulfillment rarely included a side trip to Bergdorf Goodman.

Now some of the same people who were into meditation and macrobiotics are wearing gold rings with family crests and are joining private men's clubs. The lines of social class, blurred after the fifties, have snapped back into focus, and the accoutrements have come out of the closet. The White House has helped set the tone: When in Washington, the Reagans never seem to be out of black tie; Rosalynn Carter didn't even wear a new gown to the 1977 inaugural ball.

But the new snobbery goes beyond clothing. It's an attitude that says, "I'm privileged, and you're not." As often as not, it grows out of insecurity. A lot of old family money isn't around anymore, and what's left doesn't buy as much. Moreover, in appearances at least, the middle class in America encompasses all but the very poor and the very rich. Not just the wealthy go to college, travel to Europe, and eat in gourmet restaurants. And thanks to Ralph Lauren, everybody can also go to a department store and come out looking like a Connecticut Wasp.

So, many of the new snobs focus on such things as social status and breeding. Even if they don't have their grandparents' money, they still have the family name, or, in the case of Europeans, the title. "These days, like wants to be with like," says Ludovic Autet, president of the Junior International Club. He organizes parties to introduce the "right" Europeans to the "right" New Yorkers. "In the seventies, you could go to Studio 54 and it was a mixed bag," he says. "You'd talk to models and would-be actresses. But now people don't want that. They don't want to party with Margaux Hemingway. They're searching for people with an affinity."

"A lot of us grew very tired with the downtown scene and places like Area," says Alexandra Stafford, who grew up in Paris but now lives near Sutton Place. "It's like you've seen one punk, you've seen them all. Now people try to look elegant. They want to go to small, black-tie dinners where they can have conversations with their friends. If women want to be like their mothers, to wear the Dior gowns and all the jewelry, it's lovely."

"We're trying to inject some civility into our lives," says political strategist James Thompson Severin III, who dresses in black tie every month for a "boys' night out" at the Yale Club. "The seventies were a period of forced egalitarianism. Now everybody is so busy, they don't want to waste their time with anybody who isn't a peer."

IT'S A WEEK BEFORE THE NEW FOUR HUNDRED BALL, AND George Whipple is eating lunch at a private club. The only woman in evidence is the attendant in the ladies' coatroom. The men, most of whom are wearing navy suits and white shirts, look like the Duke brothers in *Trading Places* (some of which was filmed in the armory). "Fifty years ago, New York society was basically white males in business suits," Whipple says. "Now it's not so rigid."

He places his linen napkin on his lap and fingers his gold signet ring. "I wanted to be a political activist," he says. In college, he worked for Eugene McCarthy's campaign. "Today, the people who are accomplishing things are the lawyers and investment bankers," he says. "Not the ones who dropped out."

"Good afternoon, sir," the waiter says, nodding.

"Ah, yes," says Whipple, glancing at the menu. "By the way," he tells me, "everything is quite excellent." He orders lunch and then relaxes a bit in his chair. "To say you copped out by going to Wall Street is ridiculous," he says. I pull out my notebook and lay it on the table. Whipple acts as if he'd swallowed a chicken bone. "Not here," he gasps. "There are rules against these things."

I'm confused. "Against what things?" I ask. "Steno pads?"

Whipple nods his head, and suddenly the room grows very quiet. "Please," he whispers. "Put it away." I shove the notebook in my bag, and Whipple says that "next time," he and I should eat at a more appropriate place.

Next time, at a Jamaican fast-food stand, Whipple explains how he came up with the Four Hundred idea. "Andy Warhol gave me my first camera," he says. "I used to watch him shoot celebrities at Studio 54, so I started taking pictures of my friends. I'm really documenting an era. It's a fabulously exciting time. All my friends are out there, working and achieving success."

"We're trying to inject some civility into our lives," says Jay Severin, who dresses in black tie every month for a "boys night out" at the Yale Club.

Severin (center) and friends.

"But what are you trying to say with pictures?" I ask him. "Aren't you projecting a certain elitism? Like Priscilla Woolworth in the Harry Winston earrings?"

"Priscilla was appearing at a benefit for African-famine relief," Whipple says. "By being at that benefit, and wearing those earrings, she helped raise a heck of a lot of money for starving people. My friends are the young movers and shakers of society. They have style, but more important, they have substance. Unlike a lot of the downtown crowd, they're not just famous for fifteen minutes. They'll be around for a long, long time."

At about 10 p.m., the first of the New Four Hundred arrive at the ball. Others are still at dinner parties. Alexandra Stafford had to hold her dinner at her mother's apartment on Fifth Avenue. Her one-bedroom wasn't big enough. Whipple also borrowed her mother's apartment, to shoot some of his pictures. But that's the way it goes in the age of downward mobility. "In the old days," Whipple says, "you didn't have to rent a ballroom for a ball." And you certainly wouldn't have expected your guests to pay $55 at the door. "But that's the nice thing about today's society," Biron adds. "It's so democratic."

For the next few hours, limousines pull up at the armory, depositing beautifully dressed young couples at the door. Many of them look identical: eighties Barbie and Ken dolls with outfits by Nolan Miller. "Isn't it fun?" gushes Whipple as he greets his friends and escorts them to their portraits. No one quite knows why they're here. It's not a charity event, so there's something vaguely uncomfortable about looking this good without a socially redeeming reason. But nobody worries about it for long.

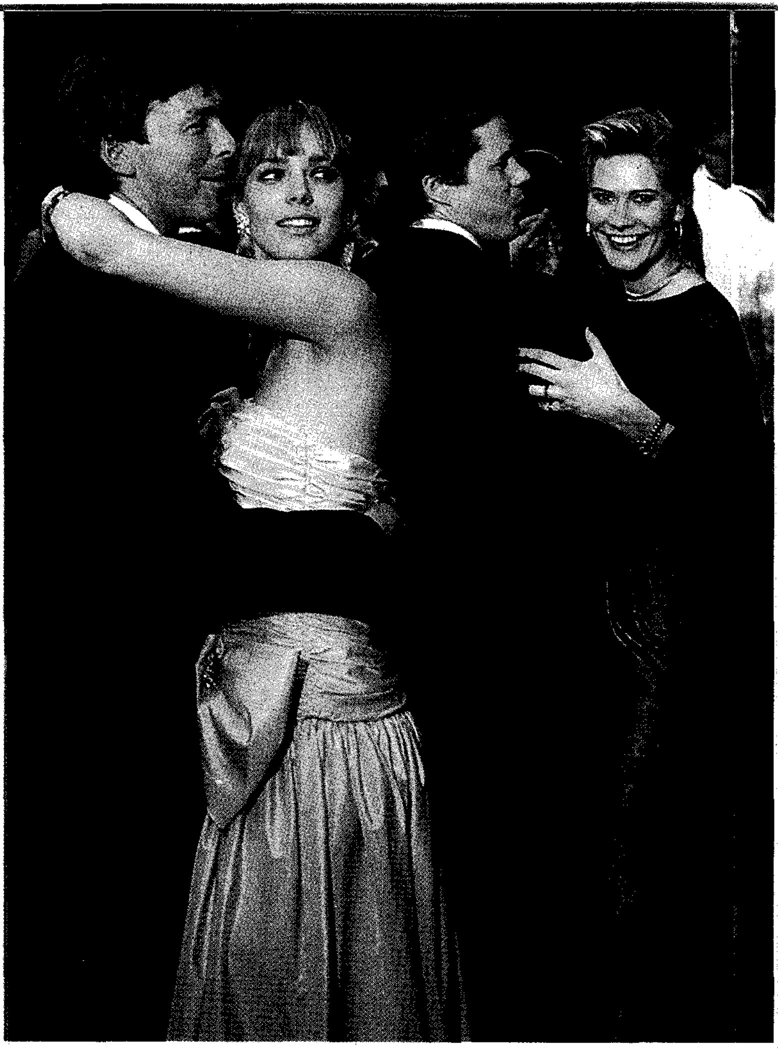
FOR THE PAST WEEK, MARC BIRON HAS BEEN MAILING out invitations to the ball, and now he's taking a break, eating chocolate mousse at La Goulue. In his native France, the 32-year-old Biron is a count, but he doesn't like to use his title, because "this is America." That doesn't stop him from making use of other people's titles. In the past year, he has held parties "to welcome to New York" Prince Tassilo von Ratibor, Prince Manfred zu Windisch-Graetz, Prince Charles de Bourbon Deaux Siciles, Archduke Gerhardt of Austria, and Sophie, Duchess of Wurtemberg. He also celebrated the "farewell from New York" of His Royal Highness Prince Jean of Luxembourg.

In the past few years, Biron has become a high-profile partygiver. He started the Junior International Club (JIC) with Ludovic Autet, but last year they had a "falling-out." (Biron officially bade farewell to Autet at a party at Le Cirque.) Now he's created Club Biron, founded "with the goal of fostering international understanding." So far, Biron's greatest diplomatic coup was his Midsummer Night's Eve party at the Lycée Français. The women were told to "dress ethereal." "And they did," Biron says. "They really looked light and frothy."

Biron plans to create a "new society." Above all, he says, its members must have "style." And style, Biron explains, can be had by anyone. "If you want it," he says, "you just have to go out and get it. You have to learn how to be beautiful. Americans think there's something bad in going out all the time. But when you go out, and you have to say something interesting to 300 people, it keeps your mind awake. It's the ultimate challenge."

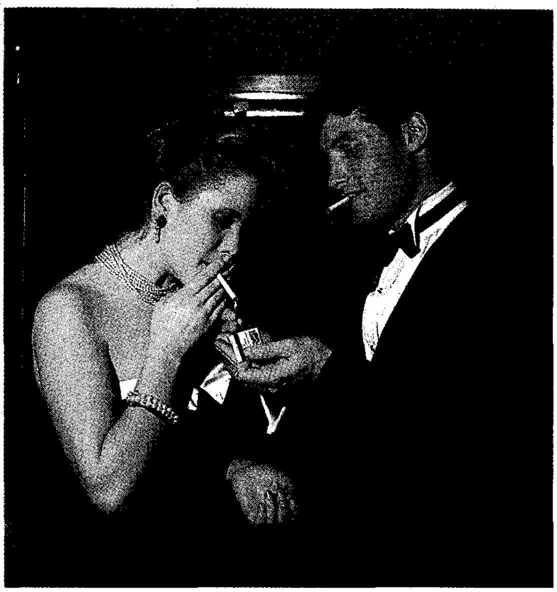
Biron says that next year he hopes to turn the Four Hundred Ball into a charity event. "We could do something like charity of the year," he says. "But it should be an amusing charity, like for the homeless."

Ludovic Autet, the man who has been depicted as Biron's arch-rival in snobbery, is working in the JIC's office on Madison Avenue. Autet claims the press has made a big deal over nothing; in fact, after Biron was quoted as slighting Autet



FAMILY TIES:

FOR MANY OF THE PEOPLE AT THE NEW FOUR HUNDRED BALL, THE NEW SNOBBERY MEANS GETTING BACK TO WHERE YOU ONCE BELONGED.



"I THINK DRESSING UP IS WONDERFUL," SAYS LETITIA BALDRIGE. "IT'S A REACTION TO LOOKING LIKE A SLOB."

("He's not very bright. He's insecure"), Biron sent him a written apology. "That was very decent," says Autet.

Autet, whose family is in "the real-estate business in France," came to New York twelve years ago to work in the fast-food business. "But fast food I didn't like," he says. So he opened Le Coup de Fusil, an Upper East Side bistro. He sold it after two years, and then he started to give parties at the Underground. That evolved into the Junior International Club. For a membership fee of $350 a year, Europeans between 21 and 35 can meet their New York counterparts. "To get into the club, you have to be proposed by two members," Autet says. "We don't want everyone."

Autet says he started the club because "Juniors don't have a lot of money even if their families have money. The Europeans have to wait around for their grandparents to die. Still, they want to go out every night, and you can easily spend $200. With the JIC, they get discounts at clubs and restaurants, and 30 percent off Moët & Chandon champagne."

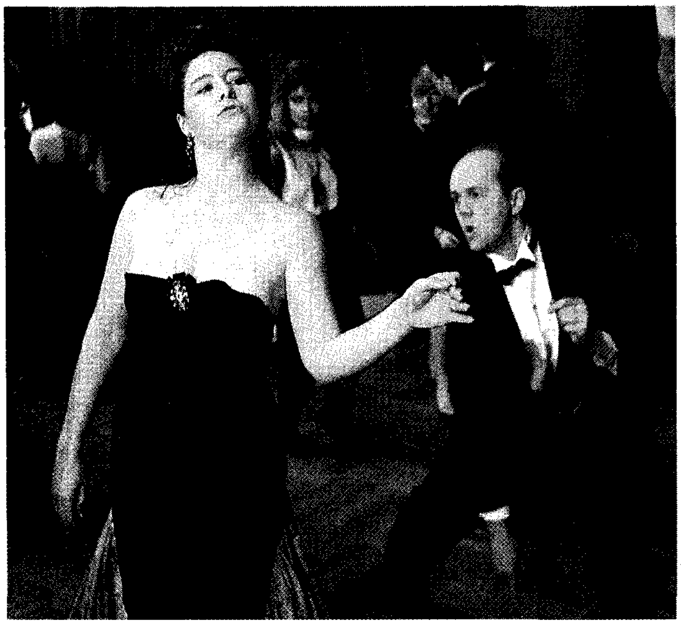
But there are other prices to pay. For one thing, "women have to look beautiful," Autet says. "If they don't, they have to stay at home." But, according to Autet, most of them make the effort. "They know photographers will be taking their pictures at Regine's or the Palladium," he says, "and all the women are vying to be queen of the night."

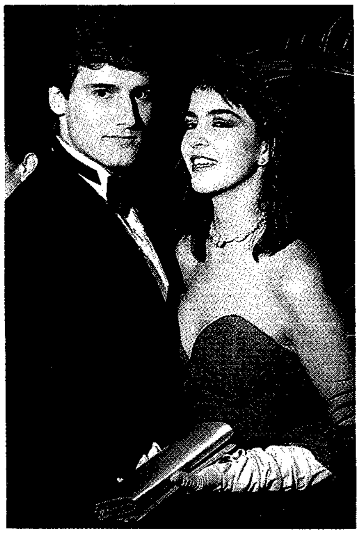
Later, at the DDL café at Trump Tower, Autet explains that he "loves beauty." That's why he finds it a "little depressing" when he travels to "small villages, maybe in Arizona, because they don't know Bill Blass." But Autet is forgiving. "It's hard to look good in Tucson," he says. But if you can't look good in New York, you've got a problem. "Walk along Madison Avenue," he says. "There's Valentino and Versace. There's even some American designers who are good."

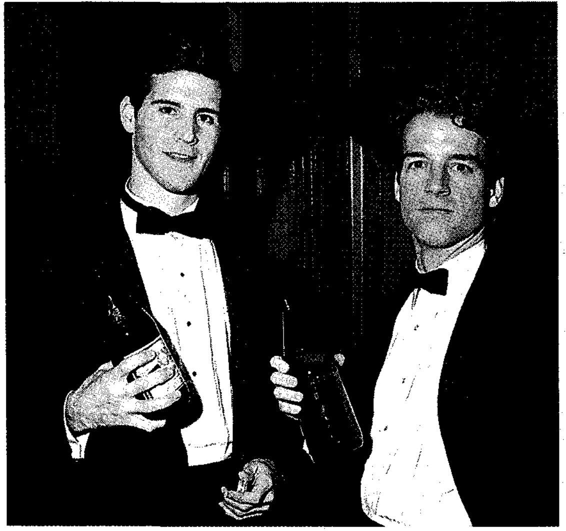
But Autet admits that his Junior Internationals have other problems besides looking beautiful. "Real estate is a problem," he says. "In Europe, they live in places with 300 bedrooms, and then they come to New York, and they have to live in a modern apartment building on the Upper East Side. Maybe even with a roommate."

COUNT CARL EDWARD VON BISMARCK KNOWS THE syndrome only too well. "I grew up in the old castle of the Iron Chancellor," he says, sipping a cappuccino at Alo Alo. Now he lives in the East Sixties, in an apartment. Bismarck, who is a great-grandson of German chancellor Otto von Bismarck, works as a Wall Street stockbroker. "In America, that's where the money is," he says.

Bismarck goes to both the JIC and Club Biron parties, but prefers private dinners. "I go to a lot of black-tie things," he says, "but no big deal. At the castle, it was always formal." These days, Bismarck isn't going out as much, because he's trying to keep a lower profile. "I have a girlfriend," he says. "Do you know her? Her name's Miss U.S.A.?" They met at the Palladium, and although Bismarck says she's not supposed to have a boyfriend, he follows her around in secret. "Yeah," he says, "I wait for her outside places like J. C. Penney's." He







makes a face. "She comes from a rich family in Texas," he says, "so she doesn't need the job."

In two years or so, Bismarck says, he plans to go back to Germany, where he might get involved in forestry.

Forestry?

"Yeah," he says, "the forest around the castle. It's very large."

Twenty-seven-year-old Prince Dimitri of Yugoslavia is another young aristocrat who goes to JIC parties. He used to work at E. F. Hutton, but now he's a gemologist at Sotheby's.

In the late afternoon, a limousine is waiting outside his East Side townhouse to take him to the airport. He's heading to St. Moritz on business. Two friends drop in to say good-bye. They talk in French for about ten minutes, and then Dimitri tells them he's in the middle of an interview. He invites them to share their views on the New York social scene.

"Americans are very impressed by social status," says a young woman with waist-length brown hair. "I'm American, so I can say that."

"It's really unbelievable," says her male friend, who is French. "A few years ago, everybody was marrying aristocrats who were broke, but who had titles."

"I think it's good for Americans who don't have money to try to better themselves," Dimitri says. "But I don't like *nouveau riche* Americans. They're tacky. Social climbing is fine if you do it in the right way. Estée Lauder is a perfect example. She didn't social-climb in a tacky way. She did it in an elegant way.

"The problem," he says, "is that Americans try too hard to be successful. But it's understandable. America is a young country. Two hundred years ago, everybody was still climbing trees. I think the best thing Europeans have given Americans is to show them they can have fun in life."

"*Oui,*" says the woman friend. "Fun."

From about 10:30 p.m. to midnight, 800 of the New Four Hundred parade up and down the hallway of the armory, staring at their pictures, kissing people they haven't seen since the night before, at Primavera or Prima Donna. In the Clark Room, Alex Donner is singing a medley of Cole Porter songs. According to a press release, the 35-year-old bachelor bandleader–divorce lawyer has a "genealogical heritage well-rooted in American society."

Donner is "related to the Cushing Family of Boston and Philadelphia, the Brokaw Family of New York, and the Donners of Donner Steel, Pittsburgh, Pennsylvania." But tonight, Donner is playing to an almost empty room, because everybody's out in the hallway.

After a while, people begin circling the buffet table. A man with slicked-back hair and a waxy face talks about how nice it is to be "civilized" again. He toasts a friend with champagne, and then spends the next few seconds analyzing his puff pastry stuffed with dill and salmon.

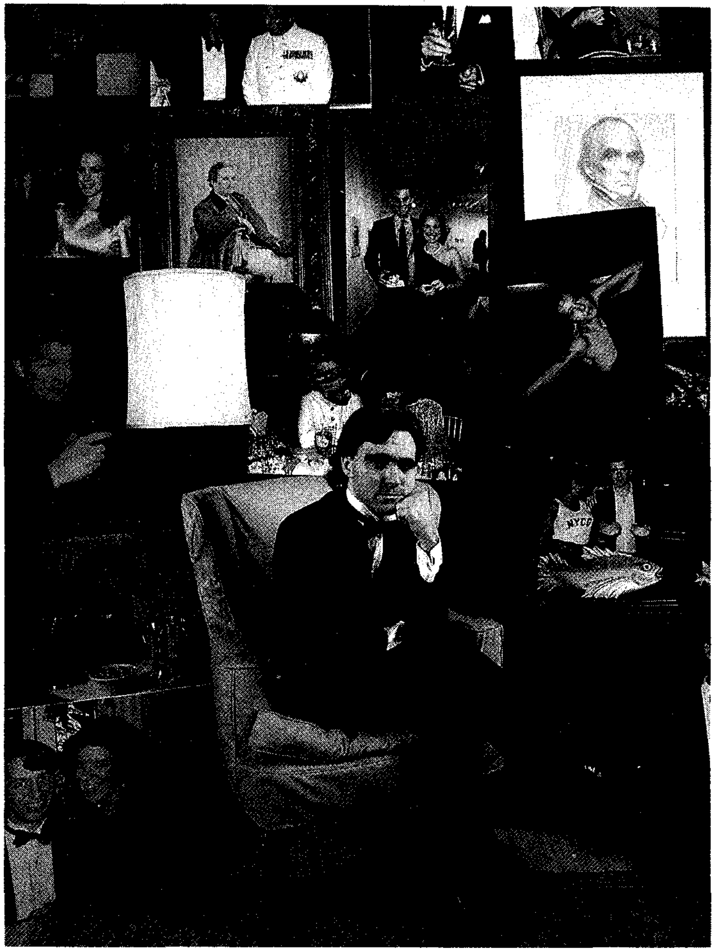
"My last party was catered by Silver Palate," he says. After he leaves, the friend mutters the ultimate eighties curse. "Yuppie," he says, and people smile.

MANY OF THE NEW SNOBS REFER TO THE YUPPIES–WITH HORROR–AS THE *NOUVEAUX RICHES* OF THE EIGHTIES.

“I HATE THE WORD ‘NEW,’ ” SAYS JAY SEVERIN. “AS IN ‘the new civility.’ ‘New’ connotes nouveau. That implies acquiring something you never had. Let’s just say we’re returning to our roots.”

Severin, who took no part in the Four Hundred Ball, is on the phone with George Bush’s office in Washington. In 1979, he left David Garth to start a Republican political-consulting firm. “And as you can see, I’m very busy,” Severin says. That’s why he decided to organize monthly dinners with seven of his friends, because “otherwise we’d never see one another.” The dinners are always black tie and are usually held at the Yale Club. Afterward, the group retires to someone’s apartment “to argue over brandy and cigars.”

“My friends are the young movers and shakers of society,” says George Carroll Whipple III, who helped create the ball. “They have style, but more important, they have substance.”



At home, Whipple surrounds himself with his photos.

Severin calls these get-togethers a “hybrid of Animal House and the Pickwick Club.” “We drink all night,” he says, “and go on adventures.” After Severin “stumbles home at dawn,” he often has to get on the first shuttle to Washington. But Severin doesn’t mind. In fact, he finds it “thrilling,” especially if he has an appointment at the White House that morning. “There’s nothing better,” he says, “than knowing that after drinking yourself to imbecility you can still do your job and do it well.” Severin says he likes pushing himself “to the limit, living on the edge. And I wouldn’t call it a macho thing. We place a premium on conversation. We’re all prominent and successful, so sometimes our get-togethers result in some profitable business transactions. But that’s not the important thing. We aren’t striving for success. We’re already there.

“And frankly,” he adds, “it wasn’t a question of being upwardly mobile. Or being a yuppie. The distance between where we found ourselves and where we wanted to go wasn’t very great.”

Yuppies are regarded as the *nouveaux riches* of the eighties. They may be buying co-ops and becoming partners at law firms and investment banks. They may even be sneaking into the junior committees of certain charities. But middle-class is middle-class, even if it drives a BMW. “Yuppies are disgusting,” says one woman. “All this emphasis on drinking the proper wine and going to the right restaurant. We knew about these things already. We just had to relearn an appreciation for what we had.”

“There’s a real backlash,” says 26-year-old Andrew Carnegie Rose, who works for Boston Safe Deposit and Trust Company. He evaluates art and horses as collateral for loans. “These days, everybody works hard and pays too much in taxes—not just the yuppies. We deserve to have fun, too.”

Rose, who graduated from Buckley, St. Paul’s, and Princeton, says he gets about five invitations a day, and none of them involve Jerry Rubin. “They’re usually more exclusive,” he says. Rose says he plans to donate the invitations to the Metropolitan Museum of Art. “Many of them are very beautiful,” he says, “and I think they present an interesting look at how people lived in the 1980s.”

“I think what you’re seeing is a desire for elegance and formality in all economic groups,” says Letitia Baldrige, who wrote *The Complete Guide to Executive Manners* and revised Amy Vanderbilt’s book on etiquette. “The Reagans have had an enormous impact. Of course, the overemphasis on materialism isn’t so hot. But I think dressing up is wonderful. It’s a natural reaction to only wearing blue jeans and looking like a slob.”

Socialite Renée Monell agrees. “Women are back to being women,” she says, picking at a slice of chèvre at Manhattan Market. “And I think that’s beautiful.” Monell, who says she was “burning bras in Boston in the sixties,” is dressed in black wool pants, a black sweater, and a black fox turban. “Today, it’s important to have elegance and panache,” she explains. “If we’re going to follow in the footsteps of Nan Kempner and Pat Buckley, we have to groom ourselves. When I go out, I want to feel beautiful and look beautiful. I spend time with myself—the makeup, the sculpted nails, the $5,000 Bob Mackie gown. These days, you *have* to. Some time ago, I gave a black-tie party, and a friend of mine—a brilliant girl—came straight from the office in her work clothes. I was furious. It was a direct insult to me.”

"In the past, I would wear jeans with a tuxedo jacket to dinners," says 35-year-old Whitney Tower. "Now I'd be too nervous to do that. People would talk." Tower is sitting in Prima Donna, at a table with owner Howard Stein. "I'm an investor in the restaurant," explains Tower, who grew up on a horse farm in Westbury and then moved to a hut in Fiji. ("I loved Dorothy Lamour films," he says.) Now he's back in New York, working in public relations. "Today, there's a lot of soul-searching going on," he says. "People are confused. But they're very serious about looking good. They're taking care of themselves with workouts and face-lifts, so they want to have the right clothes too."

"Last week, someone told Marc Biron that I was wearing the same gown," says Alexandra Stafford in her apartment, discreetly removing a price tag from her antique silver creamer. "I couldn't believe it. It's like we're living in eighteenth-century France."

Stafford's place is decorated with French antiques. Hanging on the walls of her bathroom are photographs of people in black tie. Stafford says she partially blames the British royal family, particularly Charles and Diana, for putting pressure on Americans to dress up. "We all got up at 4 A.M. to watch the bloody wedding," she says. "And it affected us."

Autet at Maxim's.

"Women have to look beautiful," says Ludovic Autet of the Junior International Club. "If they don't, they have to stay at home."

"Isn't it fun?" Whipple is saying. He's talking about the 1963 Buick Special that was painted by artist Keith Haring. It's parked in the middle of the armory's indoor tennis court. "Yucky!" says a woman in a silk-crêpe Valentino. "Who wants to look at a Buick?"

At about midnight, people move into the Tiffany Room. A rock group known as Little Campers is performing in front of a fireplace inlaid with turquoise stones. A very large woman, who looks as if she stepped out of a John Singer Sargent painting, is doing the pony; her partner is doing the twist. In the background, behind a glass case, stand the original uniforms of the National Guard, from 1835. Looking like headless bodies, they form a ghostly backdrop for the dancers.

"THERE'S A REAL NOSTALGIA FOR THE WAY IT was," says model Mallory Harrington. "There's a lot of romanticism in getting dressed up in black tie and going to a ball. It's like living in the nineteenth century." Harrington says that many people want to live the way their grandparents did, but they don't have the money. "A lot of the old New York wealth just isn't around anymore," she says, "but at least people can still dress up, even if they can't have cocktail parties for 300 in their living rooms."

Harrington has just finished overseeing the trompe l'oeil work she's having done in her new apartment; now she's having breakfast at Sarabeth's Kitchen. She's wearing Chanel earrings and an Hermès scarf, and her dark hair is tied in a taut ponytail. "I used to be a crazy New York teenager," she says in a breathy voice. "I had shaved eyebrows. Big red lips. I used to hang out all night at CBGB's with Lou Reed, and eat souvlakia for breakfast."

Now she lives with architect Pierre Crosby on the Upper East Side. "My experience really made me appreciate the stability of my life-style," she says. "Now, when I go downtown, and NYU students with mohawks look at me funny, I don't mind. I say to myself, 'I've been there.' But now it's nice to feel privileged."

Anne Moore, who works at Revillon Furs, likes to feel privileged, too. She went to Chapin and Farmington, and then "studied in Europe." At eighteen, she made her debut at the Waldorf. "A lot of the girls treated it like a joke," she says, "but in a way, we also liked it." Moore says that all her friends are becoming "more conservative, more like their parents. All the girls go to hairdressers before any big party. Maybe some part of this is decadent, but it's not a snobby thing. Girls from the Bronx aren't coming to these black-tie parties, but girls from the Bronx never did."

"Today, a lot of young people are driven by the desire to be smooth and cool, to be in the right place," says Baldrige. "They want to be able to say to their boss, 'Last night I went to Mortimer's, and Gloria Vanderbilt was there.' "

Many of the new nightclubs are picking up on the trend. The days of the large discos are fading, and people are searching for smaller, more selective spots. "Everybody used to be doing so many drugs that they'd talk to almost anyone who'd listen," says Lisa Rance, who does public relations for the Surf Club. "Now that people are straighter, they're saying, 'Wait a minute, why am I bothering with that jerk?' "

"I CAN'T FIND MY BLOODY SHIRT," SHOUTS PETER Stringfellow, the man who claims he's going to bring elegance back to New York nightlife. After a few minutes, he opens his apartment door. He's wearing leather pants, a white lace shirt, and one butterfly earring. "That's my trademark," he says.

It's four in the afternoon, and Stringfellow has just gotten up. He's been flying back and forth from London on the Con-

SAYS THE SURF CLUB'S TOBY BEAVERS, "THE WHOLE WORLD'S REPUBLICAN AND GOING TO THE HAMPTONS."

corde to oversee construction of his latest club, Stringfellow's, on East 21st Street. He also owns Stringfellow's and the Hippodrome in London. "And," his P.R. woman points out, "he's an intimate of Princess Diana's brother, Lord Althorp."

Stringfellow, who grew up in Sheffield, England, and calls himself "the aristocrat of the working class," pops open a bottle of Perrier-Jouët. "I'd prefer you didn't mention Stringfellow's apartment," his P.R. woman says. "It's rather small, and in England he lives in a mansion."

"The era of the large club is over," Stringfellow announces. "The Palladium was really the last gasp of disco democracy. My motto is 'Back to the future.' It's a combination of Art Deco–meets–the–1980s. Do you understand that concept?"

When I tell him I'm not sure, he gets up from the couch and points to a painting. "This," he explains, "says it all." It's a picture of a couple in evening clothes dancing together; they look a little like Scott and Zelda Fitzgerald. "I want people like this at my club," he says, taking a sip of champagne. "I want high glamour. I want sophistication. I want people who don't want bottled beer."

As a result, Stringfellow's door policy will be "extremely strict." "I want the affluent," he says. "I want people who go out at night, people who know how to chitchat. I want a marquis here and there. And maybe a preppy. But that preppy can't be a boring businessman. Unless, of course, he happens to be Donald Trump. At Stringfellow's, the black-tie man is always welcome. And ladies will never, never be overdressed." The cocktail waitresses at Stringfellow's will wear pink tutus, garter belts, and high heels.

At Maxim's, manager Monty Zullo has a lot of rules, but the most important one is "No polyester." For the moment, Maxim's is the ultimate in high-priced dinner-dancing. Every Friday and Saturday night, couples in black tie pay about $200 to eat French food and dance to the music of Peter Duchin. "A few years ago, we were in a hot disco period," says Zullo. "Now the baby-boomers are growing up. They're almost 40, and they want elegance."

Maxim's is "a bit intimidating," he says. "We're probably the only restaurant in New York with a concierge. When you arrive, he phones the maître d' and announces, 'Mr. and Mrs. So-and-so are coming up the stairs.' It's a bit snobby, but then, that's the beauty of it."

THE SURF CLUB'S CROWD IS DIFFERENT FROM MAXim's, but there's a similar sense of exclusivity. "We hate slobs from BBQ," says 27-year-old Angus Beavers, who owns the club with his brother Toby and John Muller. "They stand outside with their Sergio Valente jeans and I tell them, 'Nice pants—now get out of here.' " Men have to wear jacket and tie, but there's no dress code for women. "I like pearls and see-through blouses," says Toby, 31, who says he's on the junior committee of at least twelve charities. "Basically, we opened the Surf Club because we were looking for fun, free booze, and girls."

"Yeah," says Angus. "We opened it on East 91st Street because it was in the heart of yuppie Harlem, and we've got a lot of preppies here, and preppies drink like fish."

"The people who come to the Surf Club are pretty inhibited," says Angus's 21-year-old brother Nick. "They need to get loaded before they can socialize."

"Yeah," says Angus. "It's the pressure of living in the outside world. Like last night, when I was watching MTV. I got so wasted that I ripped out somebody's cable box."

Toby, who says he's been observing the nightclub scene "practically my whole life, give or take a year," offers this analysis: "Everybody's more concerned with money," he says, "and they only want to be with people who have dough. The whole world's Republican and going to the Hamptons."

Steve Rubell, who runs the Palladium, sees it a little differently.

"Today, the really 'in' people," he says, "are going to Harlem. That's the new hot spot." Rubell says the really "in" people also like Liberace. What Rubell doesn't say is that the really "in" people don't much like the Palladium. Mostly because it's too big and, to quote Peter Stringfellow, too "democratic."

Right from the start, Rubell was aware of the "selectivity problem."

"That's why I created the Mike Todd Room," he says. "It was a club within a club." But now the Mike Todd Room has a "selectivity problem," and Rubell is creating a third room, a club within a club within a club.

And what happens when that room has a "selectivity problem"?

"Right now, I'm thinking of getting into the resort business," Rubell says. "I'd like to do something like Club Med villages, but with a different crowd, maybe geared toward highly successful people on vacation."

Whipple is taking pictures of people looking at their pictures. "Smile," he says. Priscilla Woolworth shows up at the ball wearing blue jeans. She looks at her picture. "It's so . . . big," she says. Woolworth is in jeans because she doesn't want to give people the wrong impression. Even though she gets her picture in the newspapers all the time, she claims she rarely goes out. "It's just that the press uses the same picture over and over again," she says.

Woolworth, who grew up in Cannes, says that "in France my name meant nothing. Now, in New York, I'm the 'five-and-dime queen.' Men send me their résumés. Why? I don't understand."

By about 1:30, most of the New Four Hundred have gone home. Many of them have to work in the morning, and besides, there's a black-tie benefit for the Museum of Natural History tomorrow night. A few couples linger at the far end of the buffet table, picking at the remains of a fruit tart. At the other end, a black woman employed by the armory is scooping the leftovers into green garbage bags.

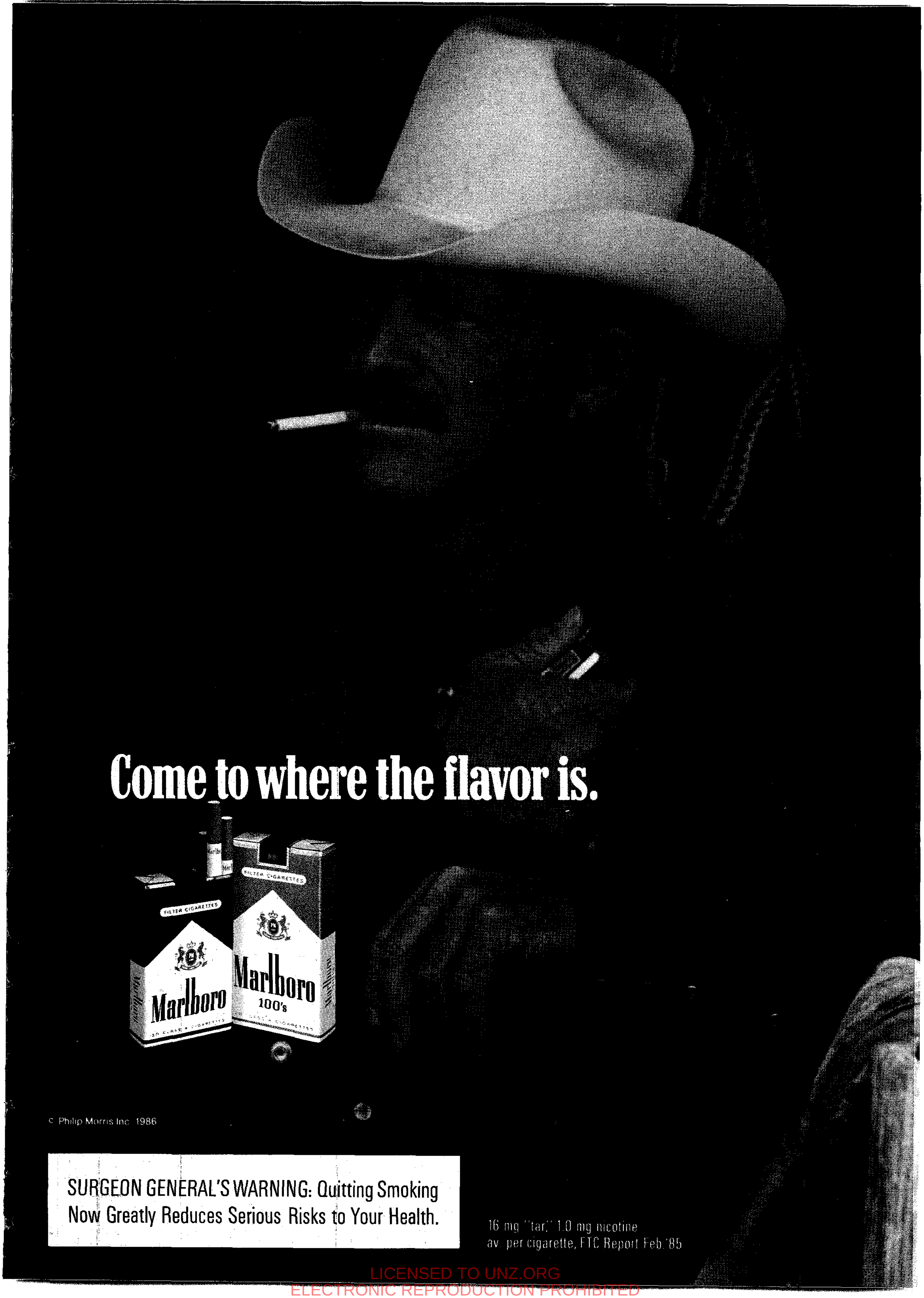
"Everybody smile!" Whipple says as people say good night.

IT'S TWO DAYS AFTER THE BALL, AND MARC DE GONTAUT Biron is on the telephone. "It was really the new society, don't you think?" he says over the phone. "Well, I think it was a great social success."

Unfortunately, it wasn't a great financial success. "It cost me $40,000," Biron says over the phone, "and I only deposited $38,000 in the bank. If this had been a charity, it wouldn't have been very good." But Biron says he's getting tired of throwing parties. He wants to do something with more substance. He wants to direct movies.

He hangs up, and two seconds later, the phone rings again. It's Biron. He forgot to tell me that he donated the leftovers—all the fruit tarts and flattened salmon puff pastry—to the homeless. "Now the women upstairs in the armory can eat some dessert," he says.

He also wants to tell me about his granduncle—"one of the French aristocrats who paid money to fight with George Washington. He came to America with his own army of 800 and liberated Rhode Island. But later, in France, he was guillotined. Before his head was cut off, he requested oysters and white wine. His last words were 'What a good meal.' " ▬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16 mg "tar," 1.0 mg nicotine
av. per cigarette, FTC Report Feb.'85

THE CASE FOR JEAN HARRIS

A Writer's Impassioned Argument That the Killer Of Herman Tarnower Has Been Jailed Long Enough

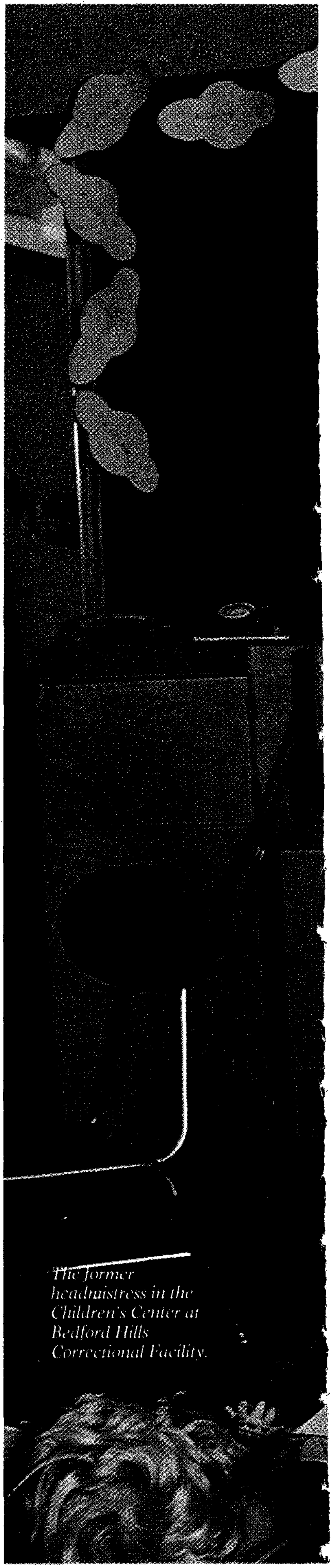
BY SHANA ALEXANDER

When Jean Harris was asked on March 20, 1981, if she had anything to say before the judge passed sentence, she told him, "I want to say that I did not murder Herman Tarnower; that I loved him very much, and I never wished him ill, and I am innocent as I stand here. For you or for Mr. Bolen [the prosecutor] to arrange my life so that I will be in a cage for the rest of it, and that every time I walk outside I will have iron around my wrists, is not justice. It is a travesty of justice."

In the five years that have passed since Jean Harris was sent to prison, a number of things have happened to render that travesty more grotesque. Harris, now almost 63, has recovered completely from the ten-year amphetamine dependency initiated and maintained by Dr. Tarnower, but she has suffered at least two heart attacks. I say "at least" because, after her first serious heart attack, in August 1984, she decided not to report future episodes. It isn't "worth it," she says. She does not so much mind the strip searches that she has to undergo before traveling by prison van back and forth to the hospital. What she cannot stand are the handcuffs clamped around her wrists and shackled to her waist. They are the iron she spoke of in her speech from the dock. Her hatred of the handcuffs is so intense that over a year passed before her cardiologist was fully able to determine the correct course of treatment: Each time she got to the hospital, she was too stressed to pass the stress test.

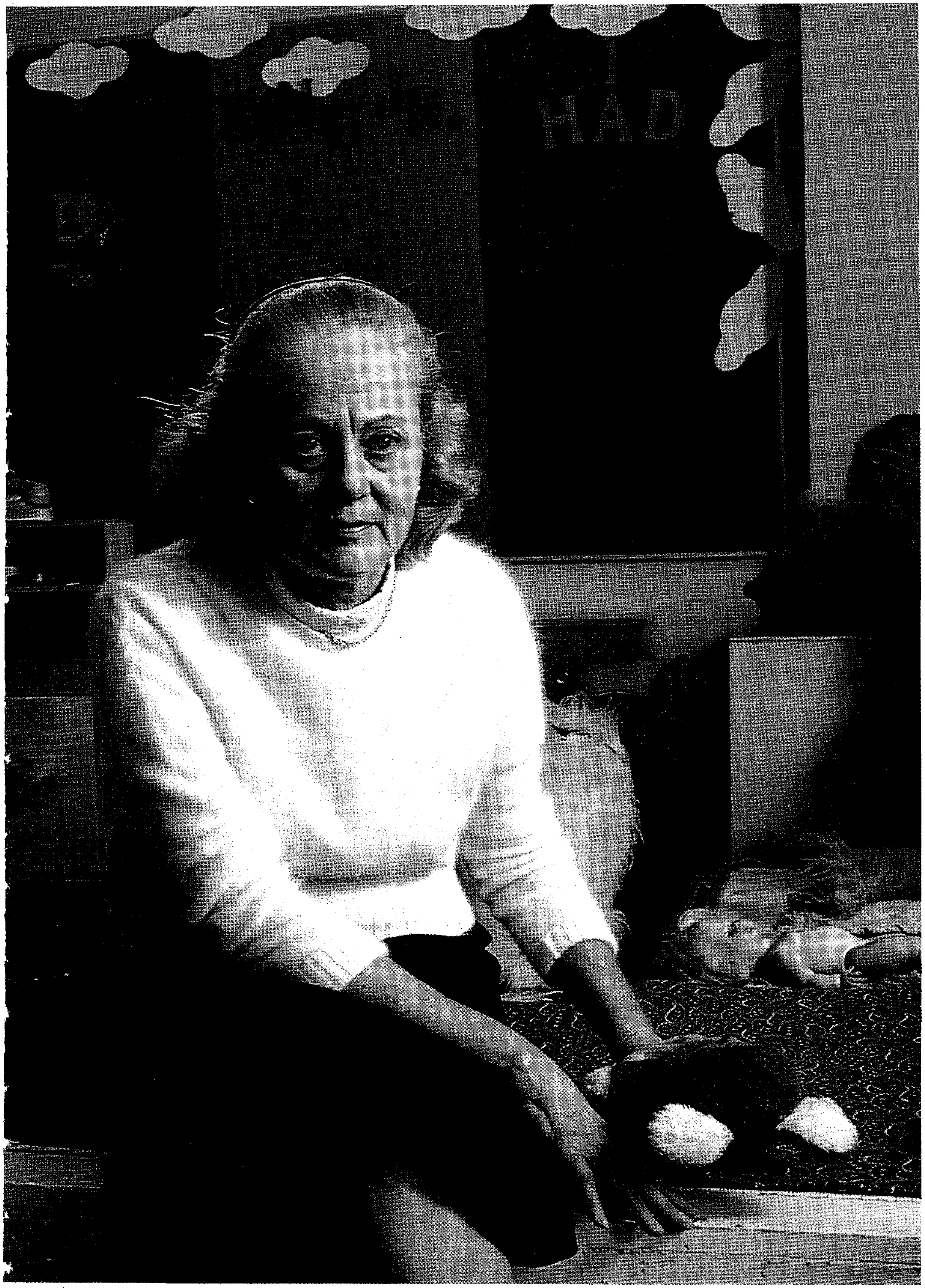
Having served five years in the maximum-security women's prison at Bedford Hills, Harris has at least ten years to go on her mandatory fifteen-years-to-life sentence. Because she was mistried and, as a result, convicted not of manslaughter but of murder, she can't get parole for fifteen years. Because of her precarious health, Harris no longer heads the Inmate Liaison Committee, the post to which she was elected by her 528 sister prisoners. "I don't have the strength. I can't run around much anymore," she says. "But I still do the dishes when it's my turn, and I still wash the stairs."

Corrections officials agree that Harris



The former headmistress in the Children's Center at Bedford Hills Correctional Facility.

This article is adapted from a new postscript to the paperback edition of Very Much a Lady, *Alexander's book on the Harris case, to be published by Dell in June 1986. Copyright © 1986 by Shana Alexander.*

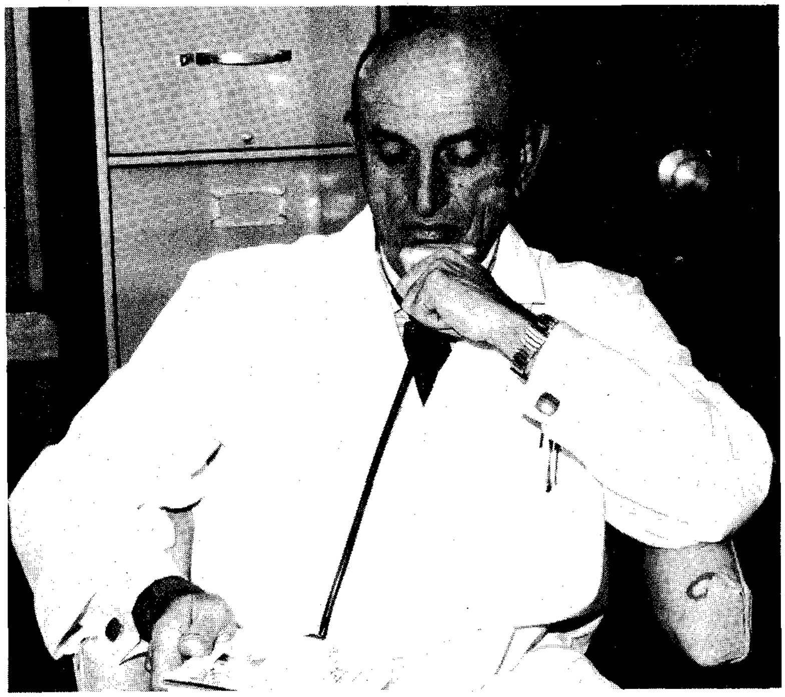


PHOTOGRAPHED BY HARRY BENSON

THE BULLET WOUNDS: *The crucial physical evidence against Harris was "wholly erroneous," claims Dr. A. Bruce Ackerman, a scientist who testified for the defense and has published papers on the case.*

has been a model prisoner, and more. She has made herself an authority on the special problems faced by children whose mothers are in prison. Hundreds of thousands of such children exist nationwide, and, inevitably, many of these children will be among the next generation of prison inmates. Young women entering Bedford today are daughters, and in some cases granddaughters, of previous inmates. Unless something is done to break the destructive, costly cycle, the great-granddaughters will be arriving soon.

Jean Harris's work is to interfere in the cycle however she can. One way is through education, including her classes on sex education. Another way is through the prison nursery, in many regards the heart of Harris's work. The state of New York offers a pregnant prisoner an interesting choice: give up the baby at birth or keep and nurse the infant for up to a year. After all, reasons the state, it is running a prison, not a nursery school. Understandably, some women choose to abandon the newborn at birth; after a year, giving it up would be even more painful.


DIET DOC: *Tarnower prescribed amphetamines for Harris for years.*

Harris works to persuade these young women to keep their babies for the allotted twelve months. That way, the infant gets some of the mothering, bonding, and patterning that is so vital to future emotional and physical well-being, and the mother gets an opportunity to develop parental feelings. When Harris came to Bedford, the prison nursery had only two babies. Today, up to 30 infants can usually be found there. Harris considers this her proudest accomplishment.

"Inquiries come from all over the country, asking about what we do here," says Harris. "We have the only nursery in any prison in the United States. There were a few others, but they've been closing them down. You know why? Because, they said, 'a baby born in prison will never smile.' What sentimental, mindless rubbish! It's the baby with no *mothering* who will never smile."

The former boarding-school headmistress has also made herself a "shadow headmistress"—my term—and guiding spirit of the Children's Center at Bedford Hills. Co-founder and head of the center is Sister Elaine Roulet, who also operates shelters for battered women throughout the New York City area. "I'm just one of a number of inmates who work here," Harris says, "though I'm older than most. Oldest in the center by 30 years."

The Children's Center is a place where inmates' children can spend the day with their mothers and have lunch in a gaily decorated playroom filled with children's artwork, books, toys, and games. It is adjacent to, but very different from, the drab visiting room. A hand-painted, rainbow-colored sign loops across the entrance: JOY IS UNBREAKABLE SO IT IS SAFE IN THE HANDS OF CHILDREN. On weekends during the school year, buses bring the children from the city. During the summer, the center becomes a kind of indoor day camp, and the children spill over into the main visiting room. When visiting hours end, at 3:30 P.M., they are taken to nearby volunteer families in suburban Bedford, Chappaqua, and Mount Kisco, who board the children overnight. More than 70 neighborhood families now participate in the program, most of them recruited by Harris and her new friends.

In addition to her work at the Children's Center, Harris spends time helping care for the babies in the prison nursery and the women in the 30-bed mental ward. "Altogether, we have more than 500 women in [Bedford Hills] now, and they're talking about making room for 200 more. It'll be a zoo if they do. It's a zoo already. They're talking about dormitories. Dormitories mean *no* privacy. We've already got 60 women in dorms, and it only takes one to keep 59 awake all night long.

"Mostly, what I do in the evenings is read—constantly. I read about school, education, prisons, anything I can get my hands on. We're just *beginning* to awaken in this country to the many things we're doing wrong."

PERHAPS THIS is the place to mention the small amount of good news about Jean Harris. Since going to prison, she has written a book about her life, *Stranger in Two Worlds,* to be published in July by Macmillan. Harris intends to turn the profits of her book over to Children of Bedford, a foundation that is being set up for inmates' families.

Before setting down the sorry legal saga of the Harris case, let me mention the medical fallout, a less disillusioning tale. On December 30, 1981, in rejecting the original bid of Jean Harris for a new trial, Presiding Justice Milton Mollen of the State Appellate Division wrote that although Harris "did not receive a perfect trial, she received an eminently fair one."

Three and a half years later, Dr. A. Bernard Ackerman, the respected scientist who was an expert medical witness for the defense in the case, published a persuasive paper asserting that, insofar as the crucial medical testimony was concerned, Harris had received a singularly *unfair* trial. Ackerman is professor of dermatology and pathology at New York University School of Medicine.

Jean Harris's trial was singularly unfair, Ackerman charges, "because the autopsy findings on Tarnower were changed in mid-trial." The original autopsy, by Westchester County deputy medical examiner Dr. Louis Roh and his

Photograph by Hans Elsevier.

boss, Dr. Gary Paparo, as well as Roh's grand-jury testimony, describes four bullet wounds and traces four paths of four bullets entering the body of Herman Tarnower. Later, however, Roh decided the same wounds were caused by three bullets, not four. "By virtue of that change," says Ackerman, "the evidence now indicated Jean Harris shot Dr. Tarnower with the *deliberate intention* of killing him."

Harris had never denied shooting Tarnower. "Hurry! Hurry! He's been shot!" she had shouted to the first police officer on the scene. But she also had always said that her intention was suicide, not homicide. When Tarnower fought to take the gun away from her, he was shot several times and bled to death in the ambulance before anyone understood the gravity of his wounds.

UNDER PRESSURE: *With Harrison police, shortly after her arrest.*

Midway through the Harris trial, the prosecution came up with a surprise. It contended, for the first time, that the sleeping doctor, on awakening and seeing Harris aiming a gun at him, had held up his hand in a vain attempt to ward off her attack; most important, the prosecution claimed, one bullet had first passed through his hand, front to back, before lodging, fatally, in his chest. Harris had always said the first bullet went through Tarnower's hand when he attempted to wrest the gun away as she first raised it to her head.

In order to prove his theory, the prosecutor had asked the medical examiner to go back to the preserved blocks of chest tissue and to prepare and stain a new set of slides. It would be useful to discover, amid the debris of the chest wound, some tiny bits of hand skin. Palmar tissue is unique. Such a finding, if provable, would lead a jury to conclude that a single bullet had carried the distinctive palmar tissue through the hand and into the chest. It would show that Herman Tarnower had met his death while attempting to ward off a murderous attack by Jean Harris.

During a mid-trial break, the medical examiner had returned to his laboratory, had resliced, restained, refocused. Lo and behold, three bits of palm skin, or something very like palm skin or something that *might be* palm skin but also might be fragments of other cells, pajama fibers, or plain dirt, were discerned. The actual trial testimony on all this was lengthy, bewildering, and ultimately stupefying as eight physicians, all claiming expertise, debated before a lay jury nuances of cutaneous histology that would have been lost on fourth-year medical students.

This portion of the evidence occupied almost nine court days and featured much blackboard diagraming and several extended slide shows of human tissue stained purple and green and crimson and magnified to resemble wheat fields and basketballs and doormats. I sat through every moment of it and, like the jurors, found it utterly incomprehensible. Nevertheless, by the time the marathon medical battle was over, a vague but indelible image of "defensive wound" had been implanted firmly in everybody's mind. When it came time for summation, the defense attorney re-reviewed each one of the bewildering arguments in excruciating detail. The prosecutor shrewdly glossed over them. The judge emphasized to the jury that the crucial question before them was one of intent: Did Harris *intend* suicide or homicide? A key to the answer lay somewhere amid the landscapes of pink basketballs and doormats.

In sum, the crucial physical evidence against Jean Harris was, as Ackerman put it, "wholly erroneous."

SO MUCH FOR THE MEDICAL mess. Now for the legal one. Once a verdict has been rendered and the direct appeals exhausted, the grounds on which a new trial can be granted are, to this layman, almost unbelievably narrow and circumscribed. It almost seems as if, once the ponderous machinery of the law has at length clanked to a conclusion, no one involved in the process can bear the thought of going through it all again. At any rate, once "justice" has been "done," it is nearly impossible to get it undone. The only way a defendant can be granted a new trial is to come up with new evidence or to claim a deprivation of a constitutional right, such as "ineffective assistance of counsel" in the original trial.

In Harris's case, there seemed to be virtually nothing in the way of new evidence. As for "ineffective assistance of counsel," this claim was effectively debarred to Jean Harris once it was decided (by others, not by the still-distraught, intermittently suicidal Harris) that her trial lawyer, Joel Aurnou, should be retained as co-counsel on her direct appeal. (The other lawyer was Herald Price Fahringer, a well-known appellate specialist who was later defense counsel in the first Claus von Bulow trial.) Aurnou could scarcely be expected to be co-author of a brief criticizing his own performance—but because the issue wasn't raised on direct appeal, raising it later was complicated.

The rationale for the Fahringer-Aurnou co-counsel strategy was thrift. It was explained to Harris by one of Tarnower's lawyer friends, the late William Riegelman, a partner in Fried, Frank, Harris, Shriver and Jacobson, the giant Wall Street law firm that had helped bring Harris and Aurnou together. Riegelman and Leslie Jacobson, another partner in Fried, Frank, had exercised ever closer legal supervision as the four-month trial ground on—and as the immense demands of the case drove Aurnou, working virtually alone, closer to total collapse. (Twice, the judge was forced to suspend trial because Aurnou's doctor had ordered the exhausted lawyer to bed.) The big law firm had also done a fair amount of legal research, brief-writing, and other work. And the more time Tarnower's old friends spent on the case, the more control they assumed of strategy and tactics.

Jean Harris had originally been introduced to Herman Tarnower by her girlhood chum Marge Richey Jacobson and her husband, Leslie. On the stormy midnight of the crime, when police told Harris she was under arrest and advised her to call a lawyer, she phoned the Jacobsons in New York City. Leslie Jacobson asked Riegelman, who lived in Westches-

Photograph: UPI/Bettmann.

THE WHOLE STORY: *At worst, Jean Harris was guilty of a crime of passion; at worst, she committed manslaughter, not murder. Yet the jury was never given the chance to consider a verdict of manslaughter.*

ter, to take charge until he and his wife could drive up. Bill Riegelman had known Tarnower for twenty years, from the Century Country Club, where the two men had adjacent lockers. But Riegelman hardly knew the battered, bruised woman who fell sobbing into his arms at the tiny Harrison, New York, police station. Three minutes later, a call came in from the hospital: Tarnower had died. Bill Riegelman's wife, Rosalind, a figure in Westchester County Democratic politics, first came up with the name of former county judge Joel Aurnou, a smart and well-respected lawyer.

AFTER THE VERDICT, THE DEFENSE was broke. Harris's own meager $25,000 savings were completely gone. All the money her family and friends could raise was gone, too. Since the case was lost, it was now deemed prudent to cut further losses. Using Aurnou, already thoroughly familiar with the case, would greatly reduce the expense of preparing the appeal. And there—right out the window—went the best hope of pleading "ineffective assistance of counsel"—and the best hope of bringing justice to this case.

No matter that, at worst, Harris was guilty of a crime of passion. No matter that, at worst, she committed manslaughter, not murder. No matter that the jury was never given the chance to consider a verdict of manslaughter. No matter that the minimum penalty for manslaughter in New York State is two years, whereas the minimum penalty for murder is fifteen.

No matter that the jury was given incomprehensible and incomplete facts—for example, Harris, still terribly distraught, was unable to explain her own mental state to the jury. Her psychiatrist, standing by to testify at the behest of the defense, was—unaccountably—never called. No matter that the jury was confounded and hopelessly confused. No matter that Harris didn't understand her legal position in regard to the extreme-emotional-disturbance, or "crime of passion," defense—a defense that requires the jurors to consider the emotions that influenced the defendant's conduct, enabling them to find a defendant guilty of manslaughter, not murder. As a result, Harris didn't avail herself of the defense, which was specifically designed for cases like hers.

No matter that it was Aurnou himself who withheld from the jury the manslaughter option. No matter that the manslaughter option was opposed by Aurnou, in chambers, over the vigorous objection of the prosecutor, who—fearful the jury might acquit—wanted to be sure the defendant did not get off scot-free. No matter that Aurnou insisted on his client's right to "go for broke"—essentially, either murder or acquittal—even though trial judge Russell Leggett had structured all his rulings in anticipation of an extreme-emotional-disturbance plea. (The trial record, replete with testimony as to the defendant's long-term emotional distress, her chronic drug dependency and suicidal despair, indicates that the manslaughter option was anticipated. Otherwise, Judge Leggett would have ruled such testimony remote in time or irrelevant.) No matter that by opposing the extreme-emotional-disturbance option, Aurnou denied the jury a chance to express a feeling of mercy, if it was so inclined.

No matter that during her trial, Jean Harris was still severely addicted to powerful amphetamines and was probably incapable of cooperating in her own defense. No matter that her psychiatrist had put the court on notice, by letter, that if the ordeal of his distraught and suicidal patient were permitted to continue, he would not be responsible for her health and safety. No matter that Judge Leggett, now returned to the private practice of law, has recently said several times that he feels Jean Harris is not a threat to anyone and that he would support clemency for her. No matter that the day after Leggett first made his statement he received a phone call from Russell von Glahn, foreman of the Harris jury. Von Glahn congratulated the judge for his courage and leadership in speaking out and said he wanted him to know that a number of the other jurors now felt exactly the same way.

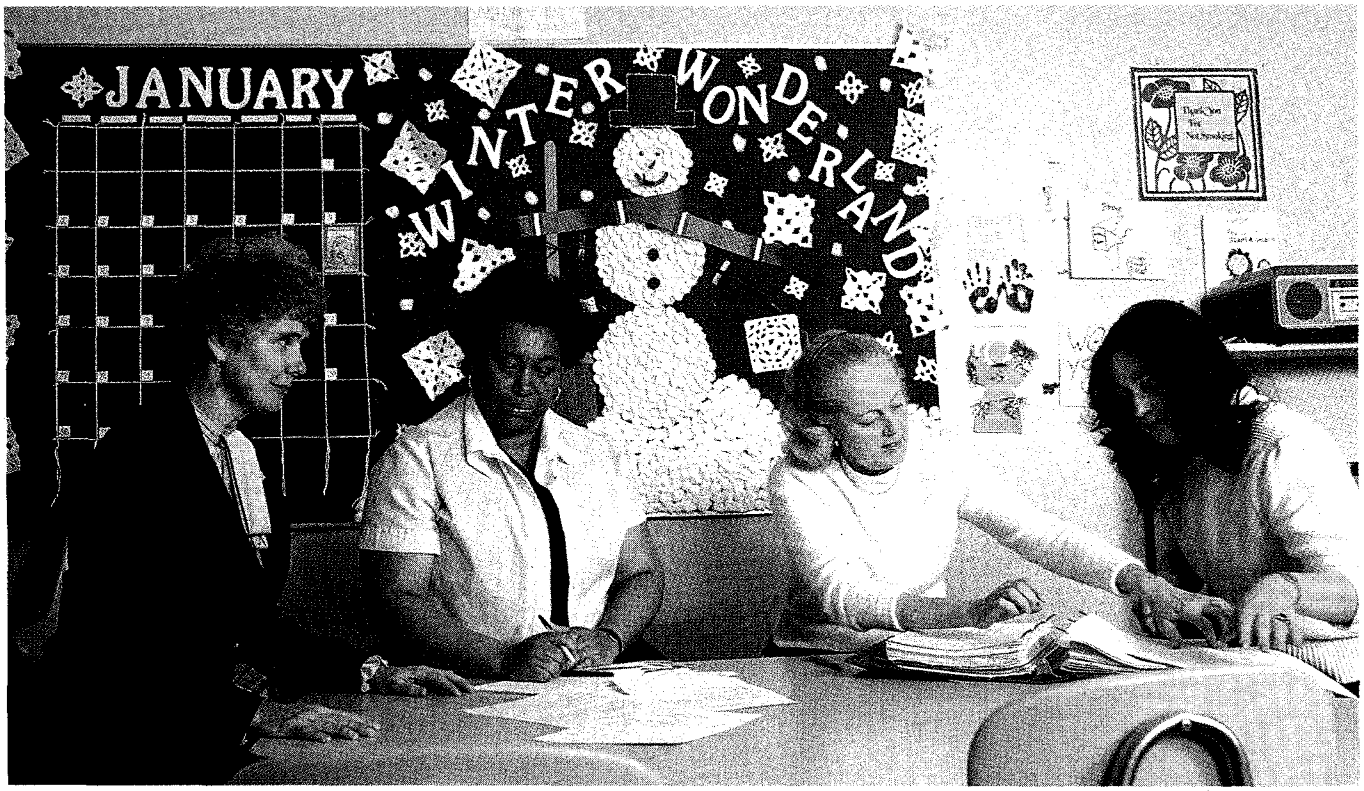
FROM THE OUTSET, THE HARRIS case was seen as "a great story." The media went wild. Jean Harris—to add to her suffering—became an instant public figure. DIET DOC'S AGING MISTRESS, the headlines blared. The criminal trial of a celebrity in 1980s TV America is not always justice. But it is always theater. The proceedings become a kind of daily, true-life soap opera, in the course of which *all* participants are apt to become extremely emotionally disturbed by the outpouring of national attention. I wrote about this phenomenon in *Anyone's Daughter,* my book on the Patty Hearst case. I am writing about it again in my current work, *Dangerous Games,* which focuses on 22 defense lawyers and a half-dozen prosecutors and assistants forcibly bound together in the notorious "Pizza Connection" Mafia drug case. In between, I wrote another book on a celebrated crime, *Nutcracker,* and that one became a best-seller and is on the way to becoming a TV mini-series.

But the Jean Harris case is different from all the others. Her story alone rises to the level of tragedy, because her character—her mix of unsparing honesty, idealism, integrity, and "ladylike" values—became caught up in forces beyond her control: forces in school, forces in society, and chemical forces unleashed by the "speed" prescribed and supplied to her by Tarnower. The publicity generated by the "Diet Doc" case ultimately led to a *High Noon* confrontation between prosecution and defense—and Jean Harris was the one who got shot.

The press coverage was atrocious. The public, like the jury, saw only the end of the story, the last reel. They didn't see the erosion of a lifetime. They didn't see the middle-age love story, the story of a woman helplessly in love. People are fascinated by Harris and Tarnower not because the two characters were deviant, but because ordinary people instinctively recognize universal elements. They recognize, too, that the relationship between the lovers, unequal though it became, was by no means all bad.

"But surely she was a terrible masochist, putting up with all that for fourteen years," some people say. I disagree. One must distinguish between sexual and psychic masochism. Every woman in love tolerates pain she would not otherwise tolerate. That is the nature of love. Lovers tolerate the pain of intimacy to experience the ecstasy of intimacy, the closeness. Love is making oneself vulnerable, and the psychic "abuse" is the price of that openness. Is love so different, then, for women than it is for men? I don't know. But I doubt it.

OVER THE YEARS, I HAVE tried to bring wider public attention to Jean Harris's plight. The path has taken many unexpected turns. On a return flight from London at Thanksgiving in 1982, I was introduced to Utah senator Orrin Hatch. Impulsively, I gave him an advance copy of *Very Much a Lady,* my



GOOD WORKS: *Sister Elaine Roulet (left) is a founder of the Children's Center, a focus of Harris's efforts.*

book on the Harris case. At 7 A.M. the next morning, he was on the phone, offering to help. So the senator wrote Jean Harris a letter saying that he believed she had told the jury the truth. As a lawyer himself, his first advice was that she seek new counsel. I brought the letter to her in prison. News that a stranger believed her made her dissolve in tears. Then she did something I had been urging for months: She scribbled a note asking a lawyer named Michael Kennedy to please come and see her. Michael and Eleanore Kennedy had become beloved friends and neighbors of mine; Kennedy is my lawyer, and his wife is a paralegal. They had become interested in the Harris case when Kennedy read my book for libel.

Kennedy agreed to take on the Harris case *pro bono*. After a careful reading of the trial transcript, he wrote a brief that sallied bravely forth to battle. "Notwithstanding the concurrence of twelve appellate judges of this State that the defendant received an eminently fair trial," he wrote, the defendant now contends that her trial "is an embarrassment to the criminal justice system of New York." He added that "a probably incompetent defendant was ineffectively assisted by counsel in a trial that was presided over by a judge who apparently substituted impartiality with indifference to the rights of the accused."

All told, two and a half years ground on before all efforts in this second round of appeals were written, heard, and pondered. In the end, four justices of the Appellate Division heard Kennedy's arguments and turned Harris down. The interminable process racked up tens of thousands of dollars in expenses. Some, but not all, of Harris's expenses have since been paid for by the Jean Harris Defense Committee. The committee accepts contributions, which are tax-deductible to the extent allowed by law, via checks made out to the Bill of Rights Foundation, c/o Anne Lenox, P.O. Box 43, Monroe, New Hampshire 03771.

The next step will be to appeal for clemency to New York governor Mario Cuomo. Clemency is never easy to get, and in 1986—a gubernatorial election year—it may be especially difficult. Cuomo has already been savaged by Reagan Republicans for granting clemency in the case of Gary McGivern, a New York man serving 25 years to life for murder.

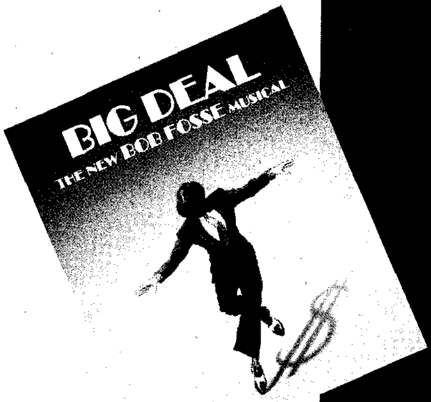
The word "clemency" essentially means mercy, however, and the governor is a compassionate man. But there are other difficulties. By custom, clemency appeals are not received until a prisoner has served half her minimum sentence. In Harris's case, the halfway date will not occur until near the end of 1988. Her poor health and the stressful nature of her present existence make it at least questionable that she can live that long.

EVERY MORNING, JEAN HARRIS passes under the hand-painted rainbow sign that proclaims, JOY IS UNBREAKABLE. Not so the human body. If this kindly woman remains in prison, then New York State will be passing the death sentence by default.

If I ran the show, I often dream, I would let Jean Harris out now on the grounds of what the law calls clemency but what I, being a writer, not a lawyer, *think* of as Gertrude Stein grounds: "A rose is a rose is a rose is a rose"—and enough is enough is enough. I am sure the overwhelming majority of her sister prisoners would agree. So, too, I am sure, would the majority of other people who have come to know this remarkable woman since the steel doors swung closed behind her in March 1981.

One day when we were discussing clemency, she burst out, "I don't want to *ask* for clemency. I want to *give* clemency for what they did to me!"

Something profound has happened to Jean Harris in these past five years. At the trial, she told the jury, "I always felt that when I was in Westchester, I was a woman in a pretty dress and went to a dinner party with Dr. Tarnower. And in Washington I was a woman in a pretty dress and the headmistress. But I wasn't sure who I was. And it didn't seem to matter.... I was a person sitting in an empty chair." Today the chair is occupied. In it sits a powerful, compassionate woman, almost 63, frail in body, immense in spirit, self-healed—not because of prison but in spite of it. And yet, in many ways—I am trying now to be as unsparingly honest as Jean Harris herself always is—the self-healing *is* in part the result of her ordeal, and of the resources she found in herself to endure it, survive it, master it, and master herself. Very much a woman, not a "lady," now occupies the once-empty chair. When justice prevails, as I believe it will, her chair will be outdoors in the sunlight where it belongs. ■


BIG DEAL
THE NEW BOB FOSSE MUSICAL

BOB FOSSE'S NEW 'BIG DEAL'

FIGHTING BACK WITH A THIRTIES-STYLE MUSICAL

BY KEVIN KELLY

FORGET ABOUT THE BAD TIMES: Bob Fosse knows what he wants and he gets it. In the grungy Minskoff studios above Times Square, he drove *Big Deal,* his new $5-million musical (which begins previews at the Broadway Theatre April 1 and opens April 10), through six weeks of rehearsal, as though his life—and Broadway's—depended on it. He drilled his 23-member cast with an absolute, dictatorial will, in control of everything from the old-soft-shoe numbers to the shadowy play of light on his stars, Cleavant Derricks and Loretta Devine. Nothing escaped his notice, from the casual drape of a jacket to the jut of an elbow during a typical Fosse strut.

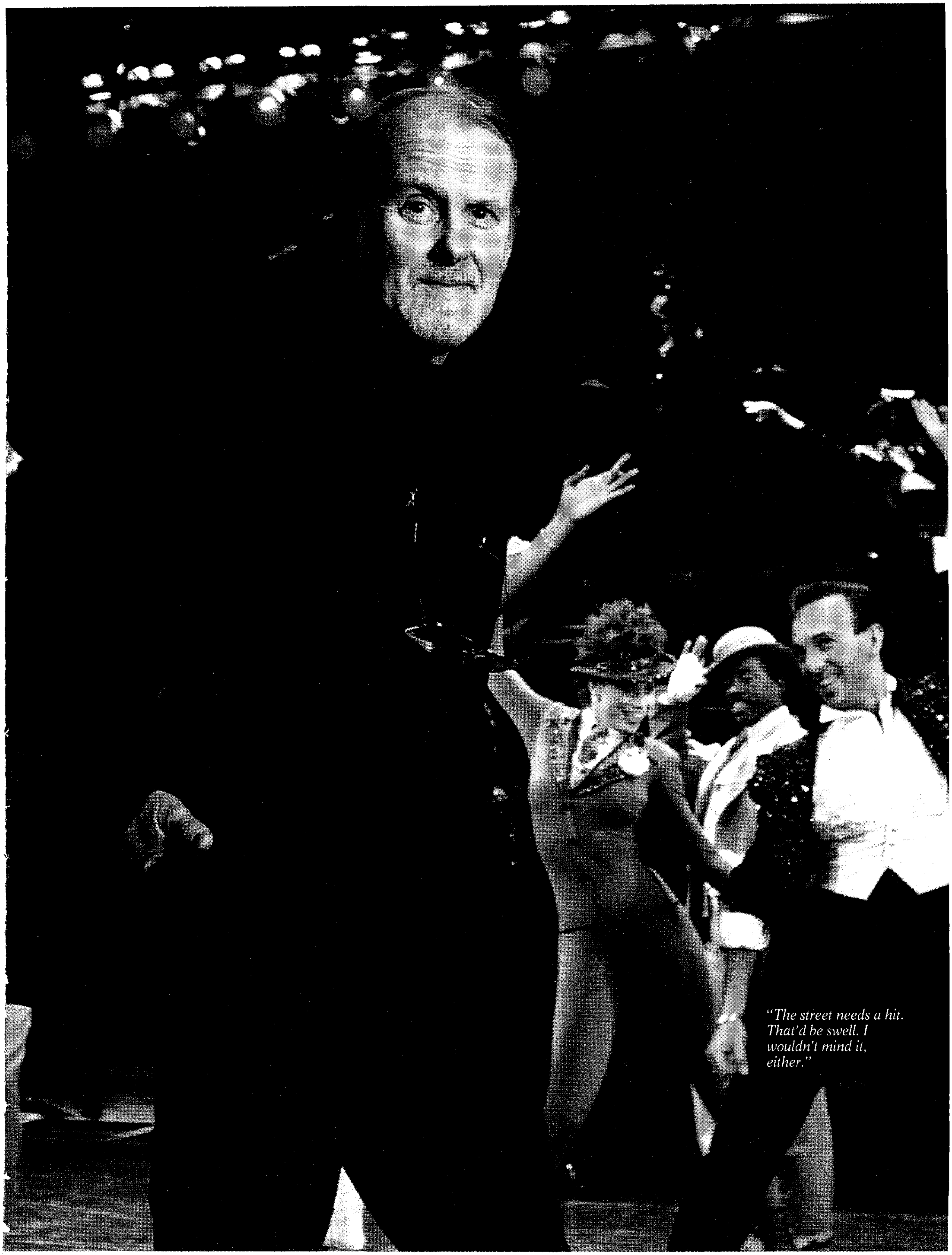
His vigilance was simply a survival tactic. *Dancin',* his last show on Broadway, opened in 1978 and played 1,774 consecutive shows before closing, in 1982. But since then, the director-choreographer had lost much of the critical and commercial momentum he built up over 25 years. Now, with money riding on him, he had to come up with a success.

In early rehearsals, Fosse, 58, was plagued by sciatica, a sign of the pressures riding on the show. After visits to a chiropractor, he would show up with a back brace concealed under a loose shirt or sweater. Unable to demonstrate his choreography freely, he'd move cautiously, then forget himself. One day, standing behind Derricks, both of them facing the studio's mirrored wall, he mimicked a movement he wanted, arms outstretched, feet sliding. Derricks tried it out. Fosse adjusted Derricks's elbows and then, without thinking, bent down to guide the dancer's feet with his hands. Pain furrowed his face. Unbending from the floor like an arthritic old man, Fosse continued to monitor Derricks's movement, making him repeat gestures and steps again and again. And again.

Devine, watching it all with the show's lighting designer, Jules Fisher, said, "He's in pain, but you'd never know."

"The guy just won't let up," Fisher added. "Has to do it all!"

Still mulling over dance steps, Fosse was approached by a young man carry-



"The street needs a hit. That'd be swell. I wouldn't mind it, either."

PHOTOGRAPHED BY DAVID BURNETT

FOSSE ON FOSSE: “Big Deal *is about five desperate guys struggling to pull a job. The struggle's like mine. I'm fighting my own indifference, my own cynicism. That's always a battle for me.”*

ing a light-colored sport jacket, a costume designed by Patricia Zipprodt. Fosse inspected the jacket like a scrupulous tailor looking for stray threads, draped it over Derricks's shoulders, and asked, “Suit you better?”

Derricks—who plays a low-rung boxer and would-be criminal—danced close to the mirror and feinted a punch to study the effect. “It hangs easier, man; I like it fine, just fine!” he said.

Fisher moved in to ask about a light cue.

Wayne Cilento and Bruce Anthony Davis, song-and-dance narrators who set *Big Deal's* plot in motion, followed Fisher with questions about tipping their hats, twirling their canes.

Referring to a bundled infant carried through the show's two acts by actor Alan Weeks, someone asked if the doll looked “baby-real enough.”

The studio was crowded with people—dancers pliéing in the mirror, singers scaling songs, a drummer punishing his skins, a press agent asking Fosse about *Big Deal's* logo—a black-hatted, white-gloved hoofer tracing his steps across the shadow of a big dollar sign.

Gwen Verdon, Fosse's ex-wife, waited patiently to talk to him about a revival of *Sweet Charity,* whose choreography she's been working on in a nearby Minskoff studio. Fosse is directing the musical, scheduled to begin previews five days after *Big Deal* opens.

Chaotic as the rehearsal scene was, it had a sense of order, because everything was channeled through one source, Fosse, who had written the script, handpicked some classic 1930s songs to tell the story, then set about choreographing and staging it.

When the mock-up of Peter Larkin's unit set was shown (a movable scaffold platform, hydraulic bridges sliding out from the wings), it was easy to imagine Fosse's shadow behind the skeletal shape. Besieged as he was in rehearsals, Fosse obviously would have it no other way.

Devine, who may emerge from *Big Deal* as a major theater presence (she opens and closes the show with “Life Is Just a Bowl of Cherries”), said, “Fosse works you hard. But he works so hard himself, he's an example. Of course I'm scared. Who wouldn't be? But this time it's different. It isn't like *Dreamgirls.*

“There was a lot of backstage conflict among the dreamgirls. *Big Deal* has none of that, maybe because it's about men, some nice ‘dreamboys’ who want to pull a robbery. Who knows why women act the way they do when they're together in a show? We ladies sometimes don't even understand why we do what we do. All I really know is that Bob Fosse knows what he wants. He's laid-back, but he sure knows what he wants!”

JULES FISHER IS WORRIED ABOUT more than the lights. He is also *Big Deal's* executive producer (the producers are Roger Berlind, Jerome Minskoff, and the Shubert Organization). He's got a budget to think about, no easy task when you're a friend of the director's. Still, when the show ended its Boston tryout, it had cost less than $4 million—slightly ahead of the projected budget. The savings would have been higher had the tryout done better at the box office. Drawing mixed but encouraging reviews, *Big Deal* had trouble attracting audiences and never had a sold-out week.

“We're an expensive show,” Fisher says, “but no more expensive than *La Cage aux Folles* was two and a half years ago. Some of the expense goes unseen. For example, Fosse wanted the plot to move cinematically, one scene dissolving into another. We spent $850,000 on machinery to be able to do that. So the scenery looks simple, and the final result is a relatively bare stage. What the audience doesn't see, and perhaps can't even imagine, is the complex automation that makes the smoothness possible.

“The lighting plan is elaborate but not all that costly, although it works on two expensive computers—one we rent and one we bought for $29,000. We're budgeted between $450,000 and $500,000 for advertising. The bulk of that will go for television spots in New York. Sure, the financial risks are high, and there are no guarantees. Are there ever? But this a Bob Fosse show, after all.”

During *Big Deal's* five weeks in Boston, it was talked about as the season's only “real musical.” That means it has not only song, dance, scenery, lights, and costumes, but also characters and plot. Neither a simpleminded gimmick like *Song & Dance* nor an elaborate gimmick like *The Mystery of Edwin Drood, Big Deal* is thought to have the pizzazz lacking in all other musicals so far this season: *Singin' in the Rain, The News,* and *Wind in the Willows,* not to mention facsimiles like *Jerry's Girls, Jerome Kern Goes to Hollywood,* and *Uptown . . . It's Hot!* More important, Fosse's Broadway record as a director and choreographer is almost unmatched; he's not just another dreamer bringing in a prayer from out of town.

So *Big Deal's* Broadway arrival is fraught with terror and promise. Five million is a fortune, even to the Shuberts. (Just before opening night in Boston, the Shubert's Bernard Jacobs said, “We don't expect it to be another *Cats,* but it's certainly going to help the season.”) Even competing producers are rooting for it, because they think that the image created by a spectacular, shiny new musical is almost enough by itself to turn Broadway around. Fosse, far less sweeping, says only that he hopes “the show runs a while, because it'd be awful nice knowing my dancers don't have to worry about paying the rent, can have dinner out once in a while with a bottle of wine. Besides, it's such a story, and it's about time for that, right?”

Big Deal IS BASED ON *Big Deal on Madonna Street,* the 1956 movie directed by Mario Monicelli and starring Marcello Mastroianni, Vittorio Gassman, Totò, and Claudia Cardinale. (Louis Malle used the same material in 1984 for a remake called *Crackers,* which starred Donald Sutherland, Jack Warden, and Sean Penn.) The movie centers on five would-be crooks attempting a heist in the “scientific” style of the experienced crooks in *Rififi,* only to come to butterfingered grief. Fosse, who readily admits that he's drawn to lowlifes (“I like scuzzy survivors, guys who take risks, girls with free emotions”), so loved the movie that he optioned the rights to it. All that was so long ago that he can't quite remember when, but he thinks it was around the time he directed *Sweet Charity* as a movie, in 1968. He's not sure whether he wrote it first for the screen or the stage.

As he fine-tunes the show during rehearsals, Fosse explains the eighteen-year gap between getting the rights and adapting the script as a musical. He meant at first to remake the movie, changing its locale from Italy to Mexico. One of the movie's subplots involves a brother obsessed with keeping his young, beautiful, virginal sister under lock and key. Fosse equated this “protective family thing” with Mexican life, rewrote the script, and scouted locations in Tijuana.

Then *Sweet Charity* hit the screens and bombed. “Suddenly,” Fosse says, “I couldn't get anyone on the phone at Universal.”

He held on to his option for the material but turned to other things, and more or less forgot *Madonna Street.* He made spectacular advances in his career, climaxing in 1973, when he won the show-biz Triple Crown: He was the first director in history to get an Oscar (for *Cabaret*), two Tonys (for *Pippin*), and a clutch of Emmys (for *Liza With a "Z"*) all in the same year. There were other scattered successes: Oscar nominations for *Lenny* and *All That Jazz,* which won a Cannes Film Festival prize; healthy Broadway runs of *Chicago* and *Dancin'.*

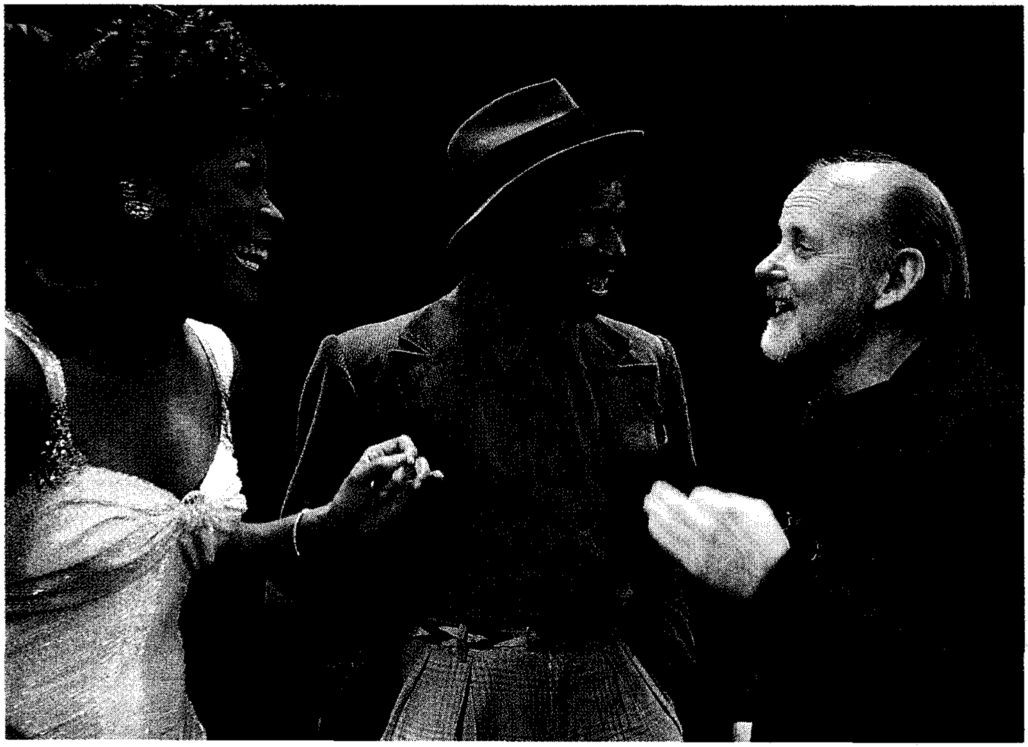
In between some of this, he rethought *Madonna Street* as a musical, now imagining the would-be yeggs as five blacks struggling through Chicago in the Depression. He approached Stephen Sondheim about the music ("He was interested but tied up with *Follies*"), and later Peter Allen. He thought about lacing the show with 1930s songs like "Happy Days Are Here Again" and "I'm Sittin' on Top of the World." He toyed with this plan off and on. He was busy in Hollywood again.

And then came the flameout of *Star 80,* the movie about the murder of *Playboy* centerfold Dorothy Stratten by her Svengali husband, Paul Snider.

Fosse wrote and directed *Star 80,* reading into Snider's low-life character all manner of class warfare and societal rejection. He saw the movie as a jagged neon metaphor for contemporary hype and celebrity. It was panned by many critics, and never found an audience.

Defensively, Fosse admits the movie "offended a lot of people, but I got some of the best reviews I've ever had." Talking about it, he makes a fist, opens it, examines the lifeline in his palm.

"Maybe in a year or so I'll go back and look at *Star 80.* It's too close to me. The passion I had when I made it is no longer there, but I know it's technically the best movie I've done. I felt completely in control of the story. The man-behind-the-woman thing, someone who lives through someone else. All that against what society projects upon the young American male.


Contact Press Images

MAGIC TOUCH: *Fosse coaches his stars, Loretta Devine and Cleavant Derricks.*

"*Star 80* is about attitudes that pressure us, about how the world can be yours if you wear the right clothes, smell right, smile the right kind of smile, all the stuff that's crammed down our throats every day. It's about what happens when you do it all, but wrong—and get locked out, dismissed, abrogated. Paul Snider tries, and he's rejected by Hollywood society. His sense of rejection leads to terrible mental confusion that ultimately makes him violent. There's a moment in the story when it could have been different. Had Snider not been turned away by Hugh Hefner, the tragedy would never have happened, Paul and Dorothy would have gone back to Vancouver. There would have been no murder."

AFTER *Star 80,* FOSSE HIMself felt rejected. He hated the Hollywood scene.

"You never connect with the real world out there," he says. "You're always in a dark limo going to dinner somewhere with people you've worked all day with. I mean, what can you say about a place where the prop man wears white loafers! You never see street people, bag ladies, bums.

"I've always been attracted to lowlife, I need it somehow. You can't find it in L.A. unless you take a special bus!" Fosse puts his hand to his mouth, mimicking a tour driver with a megaphone: " 'Here we are, folks, Derelict Drive! Out the window to the left, see the winos, see the washouts!' "

He smiles, is silent, studies his palm.

"And, besides, L.A.'s just too easy, too many girls."

Hurting and sick of Hollywood, Fosse fled back to New York, holing up in his apartment and in his house in Quogue. He tried "to loaf away bitterness," spent time with friends who weren't in show business ("The guys I hang around with are writers, mostly—Vonnegut, Doctorow, Steve Tesich, Herb Gardner, Joe Heller; Paddy Chayefsky was my best friend").

Two years ago, at 56, he wondered if maybe "the gig was up." He came across the *Madonna Street* screenplay in a desk drawer, looked it over, arranged a reading with "a good bunch of guys, Roy Scheider, Jerry Orbach." It "sounded good." But Fosse still wasn't quite sure how to do it.

Fiddling with two other possible projects, he rented studio space with the idea of narrowing his choices, and began a period of enormous creativity. He worked on a classical ballet. He worked on a sequel to *Dancin'* that, if he does it, will be called *Dancin' Too.* And he worked on *Big Deal on Madonna Street.*

"When I really got down to *Big Deal,* it became a strange mixture of my own life and doing show business again, not really like the personal stuff I'd plowed into *All That Jazz,*" he says in a quiet voice. "That was all about my own self-destruction, a kind of flirtation I'd had with death.

"*Big Deal* is about five desperate guys trying to do something, struggling to pull a job. The struggle's like mine. I'm fighting indifference, cynicism. My own indifference. My own cynicism. And what's out there that's indifferent and cynical.

"That's always a battle for me. At a certain point I feel, 'I really don't like what's around, so I'll go out and show 'em.' Then I think, 'They'll chop off my head, so why should I?' And I think, 'I know who and what I am. Why do I have

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to go out there and have them say either the terrible things or the good things? Why?' "

ROBERT LOUIS FOSSE HAS been going out there and showing 'em since he was a kid in Chicago. His father, Cyril, and his uncle shared a small vaudeville act with two other bananas; his mother was a bit player in opera. When the uncle developed cancer at 29, had his leg amputated, then died at 30, Fosse's father began treating Bob as his younger brother, and hounded him into show business. Though the father loved entertaining, he made a living as a salesman: "He was Willy Loman right down to the dialogue, but all he wanted was for me to make it on the stage," Fosse says.

By the time Bob Fosse was fifteen, he was Chicago's youngest emcee, and was billed that way. "I stole material anywhere I could, got pretty successful, went to New York, played the Waldorf, the Pierre, the Plaza, the Roxy," he says.

He married and divorced Mary Ann Niles, then Joan McCracken, who had convinced him that he could be more than "just a dancing clown." He took a year off to study ballet, voice, and acting ("eight hours a day for twelve months") and changed his ambition from "nightclub comic to dancing actor." He made some forgettable movies in the early fifties (*Give a Girl a Break; The Affairs of Dobie Gillis; Kiss Me Kate* in 3-D).

Through the interest of Jerome Robbins, who had seen his work, Fosse was hired by George Abbott to choreograph *The Pajama Game,* and won a 1955 Tony award. He choreographed *Damn Yankees, Bells Are Ringing, New Girl in Town, How to Succeed in Business Without Really Trying, Little Me,* and *Sweet Charity.* In 1959, he directed his first musical, *Redhead.* He married *Redhead*'s star, Gwen Verdon, in 1960. (Divorced in 1970, they're close friends. Fosse and Verdon have a daughter, Nicole, a dancer.)

Fosse had eleven Broadway hits in a row, a record only George Abbott can match. Despite his backstage reputation as a dictator, there is about him an almost trembling vulnerability that his offstage modesty serves only to underscore. Of his choreographic signature of hats, canes, and gloves, he says that he was "getting pretty bald for a hoofer" and needed a hat to cover his wispy hair; the gloves and cane distracted people from his "trembling hands." When characterized as a Broadway auteur, he talks about vaudeville, deferentially refers to Jack Cole and Jerome Robbins, ruefully admits that if he had it to do all over again, he would have "followed Robbins's route into choreographing classical ballet."

Talk about his success and he mentions the four-year lull in his career after the movie version of *Sweet Charity,* and caps that with his "dead period" after *Star 80.* He pushes aside questions about his celebrity by discussing the heart surgery that postponed rehearsals of *Chicago* and the back pain dogging him through *Big Deal.* Fosse's perspective is hard-won and steely, and, of course, dominates all of his work.

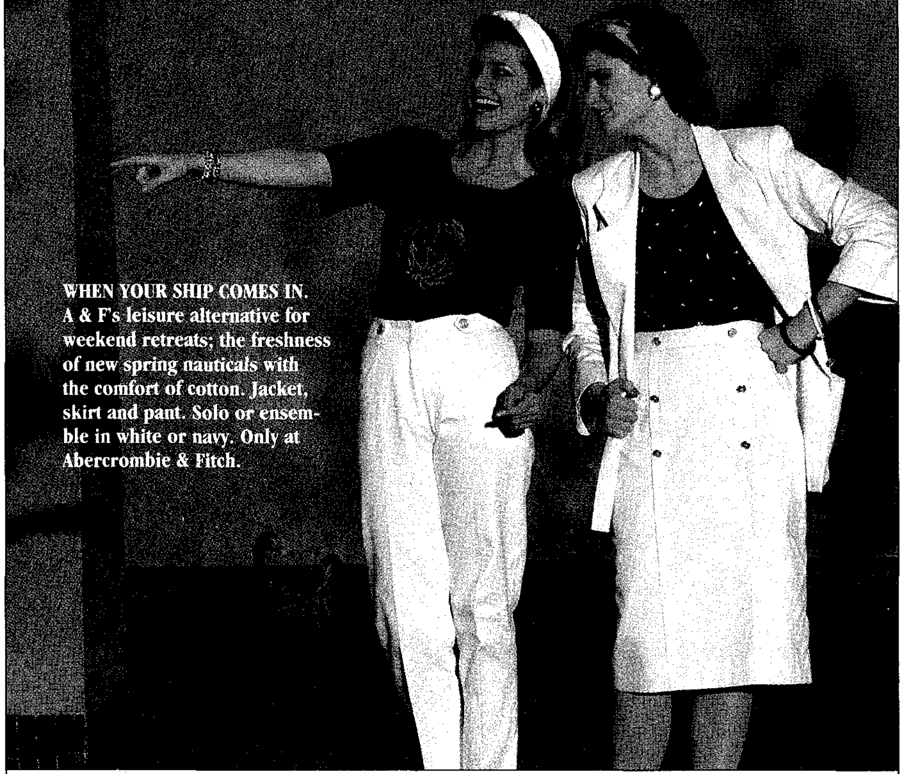
DURING *Big Deal's* BOSTON tryout, the show was criticized for some underwritten characterization and for the belabored plotting of its book (particularly in the second act), as well as for a scene staged in a urinal for no reason other than very low humor. The show also trailed off and had a problem with the scale of some production numbers (song-and-dance fantasies shared by the bungling burglars). There seemed to be more than one finale. Fosse says he's not much of a writer. "I have a minor talent, though, for dialogue, structure, and I'm a good editor," he says.

He suggests that one of the show's strong points will be "the cinematic overlay" of his direction. Peter Larkin's set and Jules Fisher's lighting were designed so that "two or three scenes could be happening at once." The set has a sense of space *and* containment; the lighting, a cheery gloom, is now and then given a sulfurous glow. The show has a high-style, scrappy, architectural look slightly reminiscent of *Dreamgirls,* but without the spiraling towers. Some scenes, with the stage black and a pinspot on a performer, seem to "float" cinematically in space.

Opening-night comments from critics, all of whom were high on *Big Deal's* potential, were taken in the customary Fosse slouch-and-stride. So were the technical problems. So were remarks from the chorus and the stars.

Derricks and Devine have already been in three shows together, with *Dreamgirls* the most recent (he was James Thunder Early, she was Lorell Robinson). Both were impressed by Fosse's openness to suggestion. Derricks was born in Knoxville, grew up in Washington intending to be an engineer, and straggled into show business when he went to Nashville to write Southern gospel music. Devine, born in Houston, sang in church on Sundays and graduated from Brandeis with a master's in theater arts. Derricks plays *Big Deal's* would-be criminal mastermind; Devine, a domestic in the apartment he intends to rob, becomes his sweetheart.

"Bob gives you room to work as an actor," Derricks says, "whereas Michael Bennett [*Dreamgirls'* director] pretty much sets up the ideas in a situation himself and wants you to stick to them. Bob's



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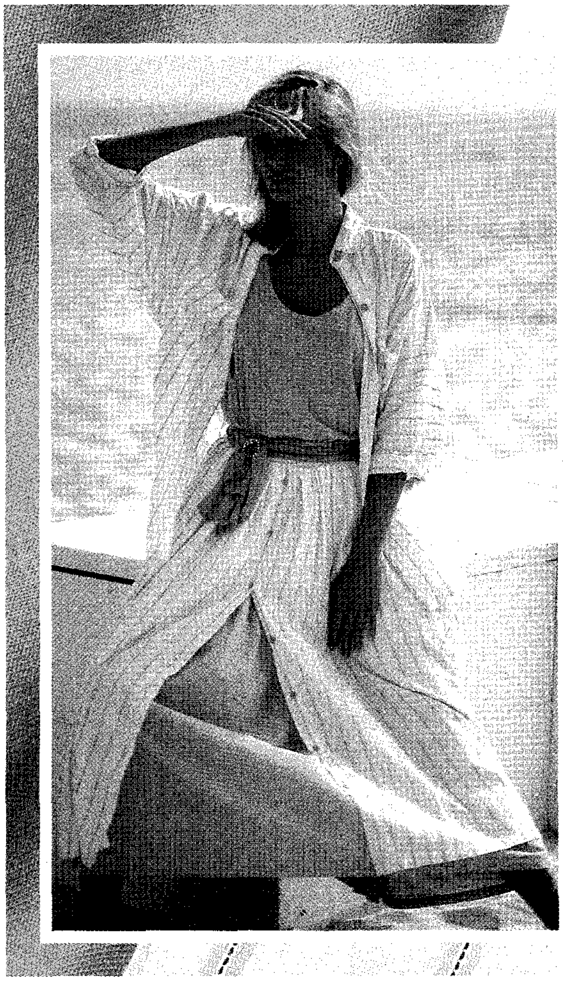

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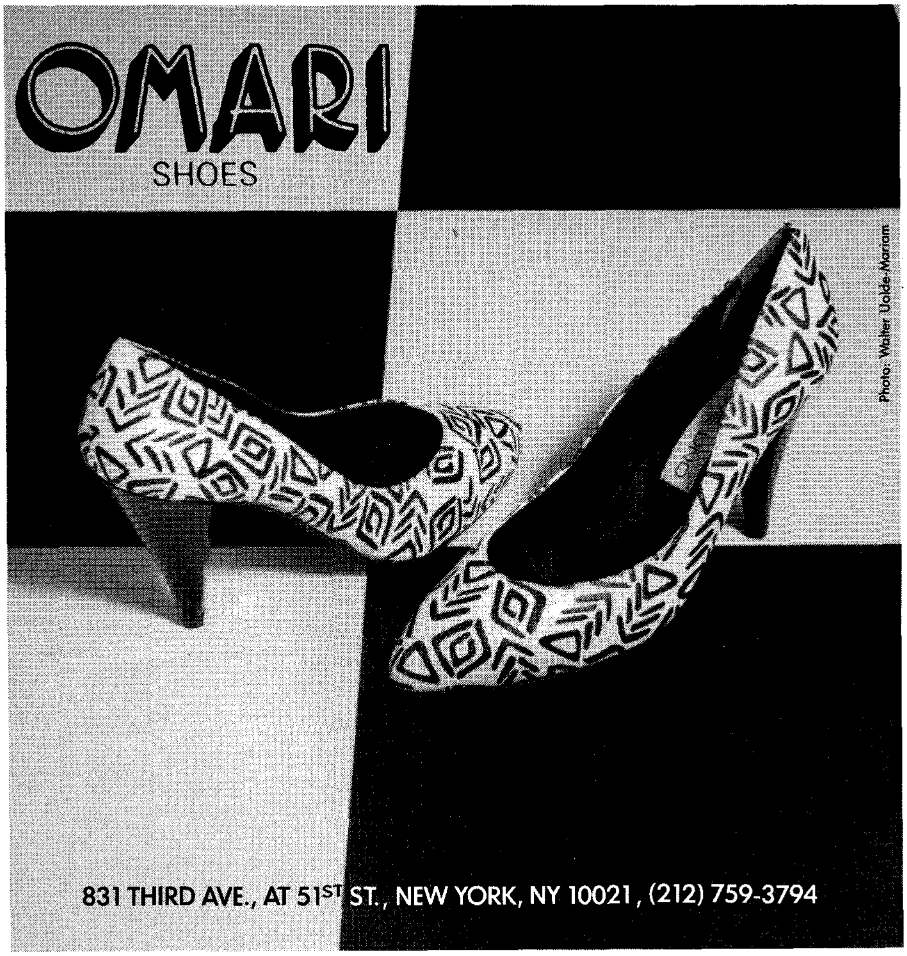

OMARI SHOES

Photo: Walter Uolde-Mariam

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attitude is 'Hey, man, you're on your own out there, so take chances.' "

"My part's a little confused," Devine says, "but we're getting it. Originally, the show had three narrators; now there are two, Wayne Cilento and Bruce Anthony Davis. I play Lilly, a maid, but I'm also the narrator at the beginning and end. My friends all tell me I don't look like a maid, even though my dress has been faded out to seem, y'know, poor-maidy. Vanessa Williams auditioned for one of the three narrators. I hear she was very good, but then Bob combined some of the narrative stuff with Lilly."

However *Big Deal* may have misfired in Boston, from the start it had three showstoppers, and it was on the way to a fourth by the end of the break-in. The first was a lazy, sardonic shuffle by a chain gang, to the Whiting-Kahn-Egan song "Ain't We Got Fun," a Fosse signature number, this time without gloves and canes and with the derbies replaced by prison caps.

The second was Devine whacking elbows and hips through Eubie Blake and Noble Sissel's "I'm Just Wild About Harry." The third is a stunning piece of prime Fosse choreography matched to the Raye-Prince-Sheehy song "Beat Me Daddy Eight to the Bar." It's the syncopated equal of such Fosse dance classics as "Steam Heat" in *The Pajama Game*, "Rich Kids Rag" in *Little Me*, and "Sing, Sing, Sing" in *Dancin'*.

The number that was still looking for a spot in the second act was Derricks's version of "I'm Sittin' on Top of the World." Also finding its way was a slithering bit of choreography for a master safecracker named Dancin' Dan (Gary Chapman), who comes equipped with two shadows (Valarie Pettiford and Barbara Yeager).

As Fosse continued to cut and clarify, he kept telling his cast, "Trust me, trust me." He understood his cast's midnight anxieties, with one or another worried about losing his or her moment of starshine. He scratched one of the show's 23 songs, repositioned another, reworked one as a duet, rethought another as primarily a dance number. A slow gimmick that had the thieves sliding into the robbery—on a wire strung from the first balcony to the stage—was sped up. Devine's costume was changed for two scenes. Sight gags were worked into the suspense of the heist.

One of the major accomplishments was a balance in the show's sound system: With the principals no longer shouting lines at each other, *Big Deal*'s underlying emotional warmth made itself felt. The romance in the subplot, between the beautiful young virgin, caged by her brother (Desiree Coleman), and her eager rescuer (Mel Johnson Jr.), developed a sweetness it had lacked at first.

BY THE END OF THE BOSTON run, Fosse had the show running a trim two hours. "I've never been able to solve the act problem, all my life," he says, "and I don't think I ever will. When the show started out, the first act was 56 minutes, the second an hour and ten. Now they're equitable."

A hidden blessing for *Big Deal* has been its lack of a composer. (When *Dancin'* opened, Fosse got a telegram from Alan Jay Lerner congratulating him on getting rid of the librettist; this time out, he may get similarly sly greetings from, say, Irving Berlin or Stephen Sondheim.)

"This show has come together faster than anything I've ever worked on," he says. "And I gotta say, some of that has to do with not having to send someone away to write a new song for a particular moment, then have him come back with the wrong song."

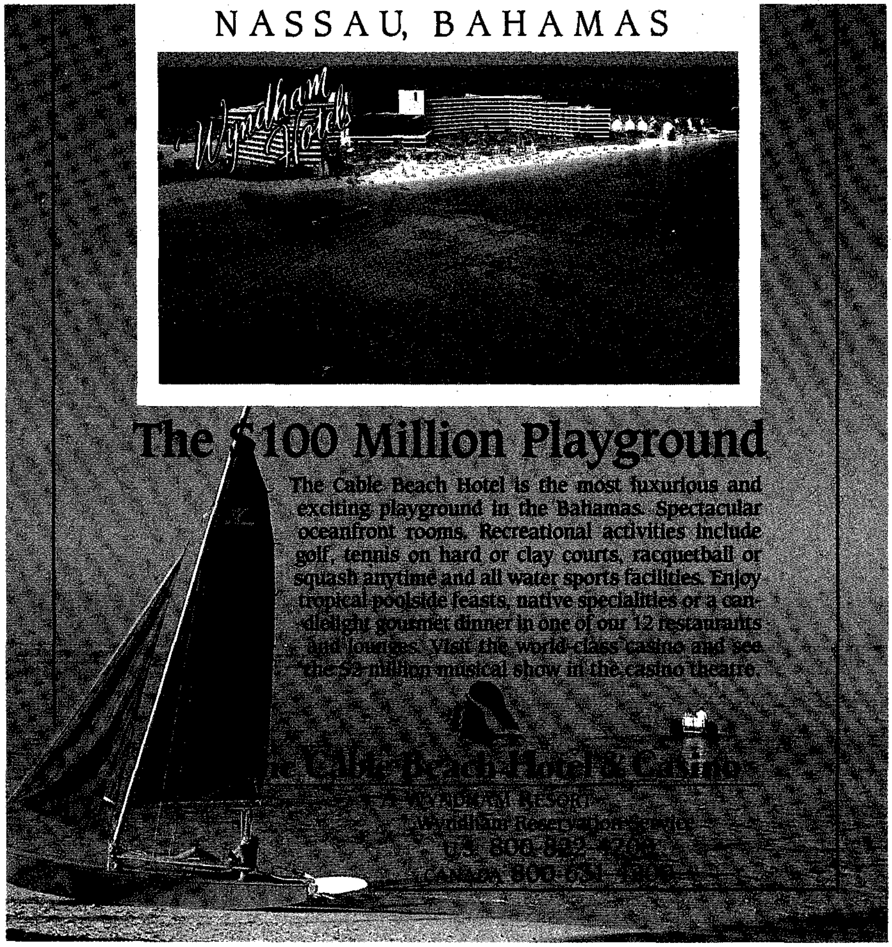
Instead, Fosse has worked existing songs into the narrative, on occasion cleverly slanting what would seem to be their primary interpretation. "Everybody Loves My Baby," for example, is no longer about an appealing sweetheart. Instead, it has been tailored to fit the most gentle of Fosse's characters, Willie (Alan Weeks), who trudges through the action carrying his infant son (Willie's wife is very busy). When Weeks sings and soft-shoes his way around "Everybody Loves My Baby," he means the real baby he's cradling, not some cupcake on his arm.

Even with *Big Deal* steadily coming together during the Boston run, Fosse was perplexed by the show's box-office failure. In its third week at the 1,617-seat Shubert, it drew slightly better than half-capacity, $239,280 out of a possible total of $441,345; in its fourth week, it was up to $260,374; and in the final week, it was up to just over $293,000.

Fosse vividly recalls *Dancin'* suffering a $100,000 loss when its Boston tryout was struck by the blizzard of 1978, and how that added to the financial pressures. He knows his current gamble is far greater than the heist in *Big Deal*'s plot. He feels he must pave the way for Cleavant Derricks and Loretta Devine, both of whom he sees as "big, big stars."

As a master choreographer and commercial-hit-maker, he's keenly aware both of his demanding financial responsibilities and of Broadway's parlous condition. Like the dancing gent in *Big Deal*'s logo, Fosse is desperately trying to move on the money.

"I hope I don't screw up. The street needs a hit. That'd be swell. I wouldn't mind it, either," Fosse says, opening his fist as though he were releasing a quivering bird of anxiety. ■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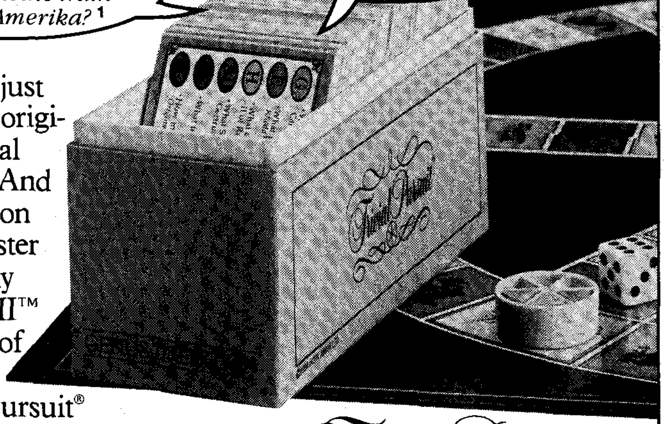

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By Corky Pollan

That Curtain Feeling

The first time we met Muriel Clarke of Trouvaille Française, she had just returned from France with a comforting collection of fleecy farmer shirts. On her latest foray, which took her to Belgium as well, her finds were more ethereal—confections of lace, linen, net, and voile for windows and four-poster beds. Some of these curtains and valances were machine-made in the first half of this century; others are Victorian and hand-embroidered, -woven, -knotted, or -crocheted. There are tiny curtains, odd-size ones, some pairs, and valances that are long and wide enough to drape over or around bedposts ($25 to $145). Clarke also has a winning collection of antique table linens ($5 to $200).

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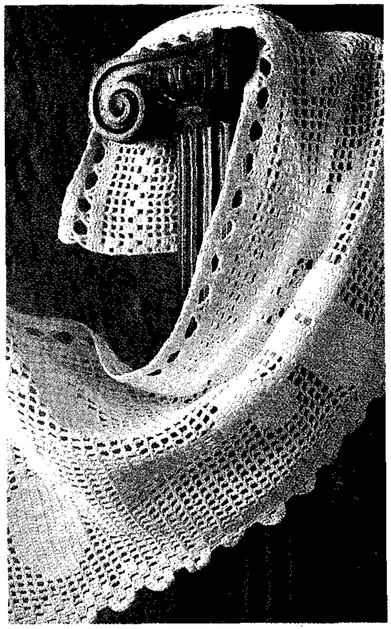

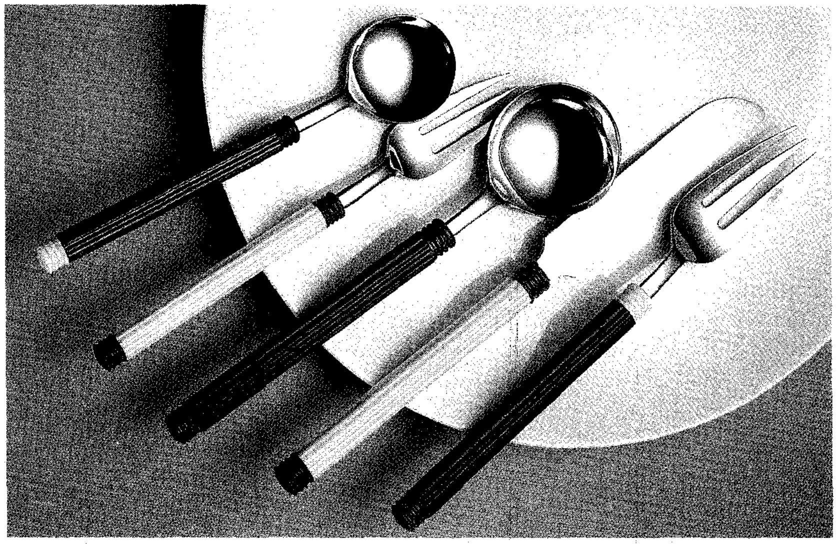

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Best Bites

Down in Argentina, where the sheep and cattle graze, people eat parrillada, a spread of steak, ribs, liver, kidneys, chorizo, and blood sausage, all cooked over an open fire; the dish originated with the cowboys of the pampas. No Argentinean eats parrillada without the national hot sauce, chimichurri—a jolly green killer made with parsley, oil, vinegar, hot peppers, and garlic—which fires the mouth and cools the meat all at once. Buy it freshly made from La Tablita ($7.95 for sixteen ounces). Then broil your own sausage parrillada, using New York's lustiest links: Thursday through Sunday, Casa Moneo has morcilla, a spicy larded black sausage that should be sliced thick before broiling ($3.39 a pound). Add their chorizo ($4.25 a pound) and the milder boudin noir from Salumeria Biellese (both large and small sizes are $3.99 a pound)—now pour the wine and drink to a major meal. **—Barbara Costikyan**

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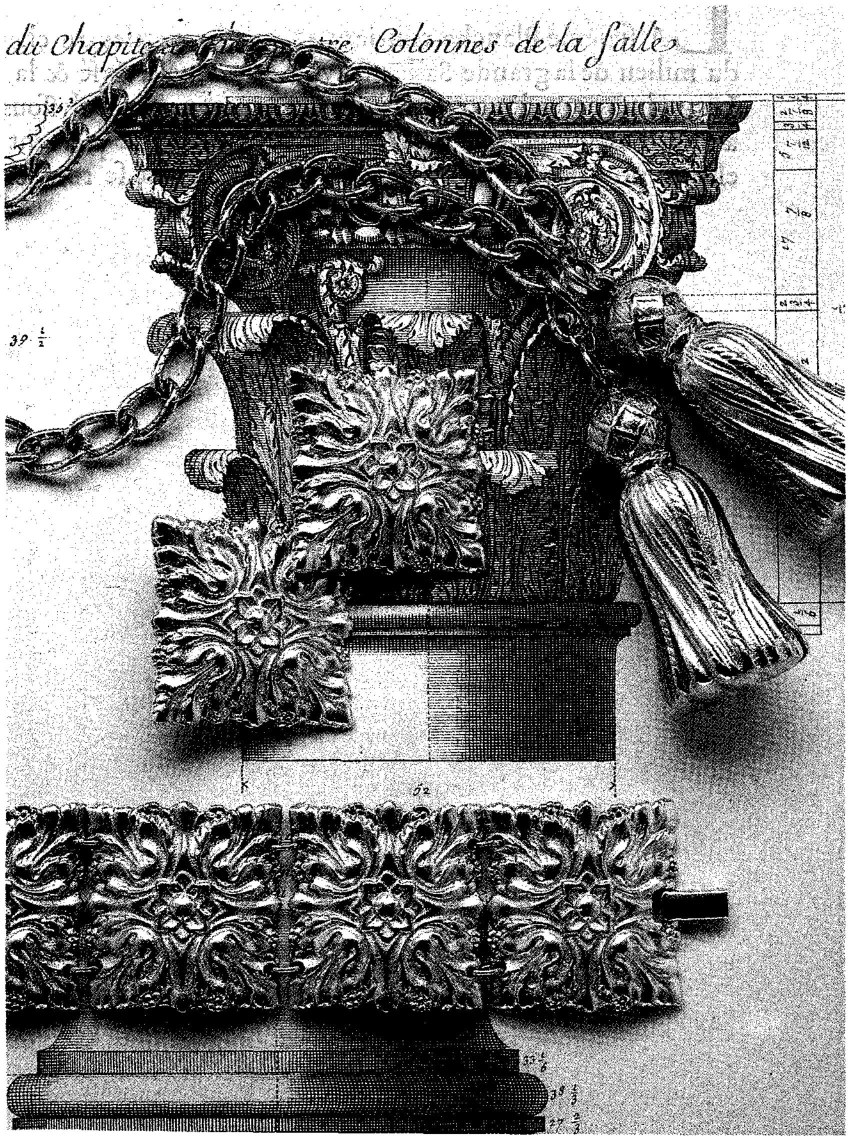
Photographs: top, Togashi; left, Ted Hardin; right, Deborah Denker.



Gilt by Association

When Mish Tworkowski looks at a nineteenth-century drapery tassel, a corner of an eighteenth-century sofa, or Louis XVI ormolu mounts, he mentally transforms them into earrings, bracelets, necklaces, and brooches. Since Tworkowksi catalogues nineteenth- and twentieth-century decorative arts for Sotheby's, his transformations have been numerous. But it wasn't until he learned that family friends owned a jewelry factory that his imaginings became wearable. Until recently, Tworkowski's art has been adored, coveted, and bought only by collectors and society types. They encouraged him to produce many more pieces, and now his gold-plated jewelry (the finish duplicates the gilt bronze of the original decorative ornaments) is available to all. (From $60 for foliate ear clips to $150 for a hinged shell bracelet to $300 for a drapery-tassel belt.)

BARNEYS/*The Women's Duplex*

Zoo for the Seesaw

These little animal T-shirts are among the cutest children's tops around. So isn't it nice that they're educational as well? They're the brainchild of Judith Weiniger, who, after graduating from the Wharton School of Business, decided she preferred the life of an entrepreneur to that of an investment banker. There are only twenty letters in Weiniger's machine-washable alphabet (she discovered there's no *X* animal, and iguanas, newts, vultures, and the like have little kiddie—or mom—appeal). But not to worry. Each amusing cotton shirt comes with a coloring book that's alphabetically complete (around $11 in sizes 1 through 4).

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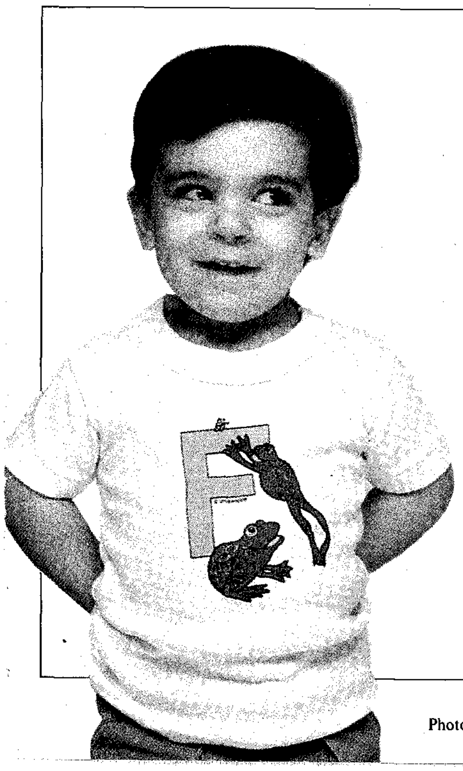
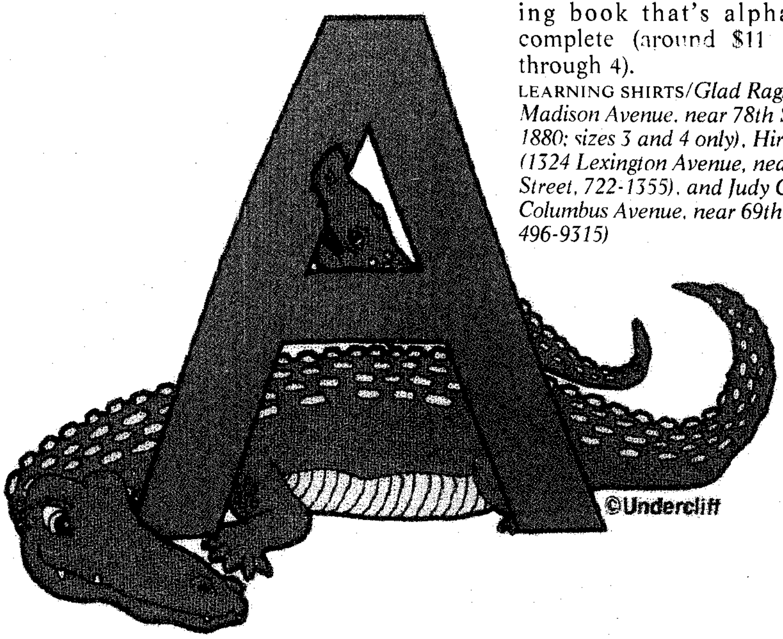
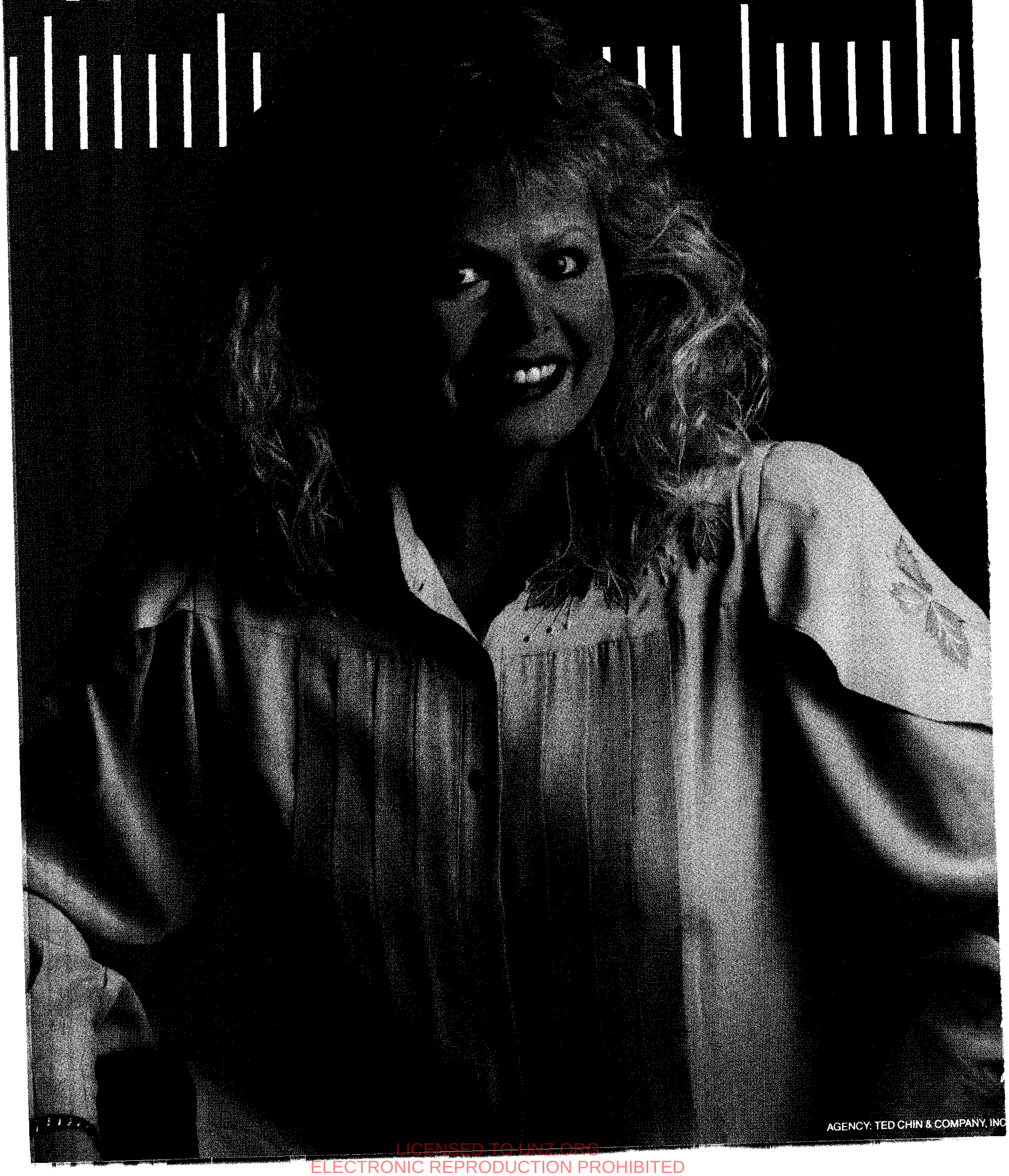




Photographs: top, Deborah Denker (engraving courtesy of Ursus Books, Ltd.); bottom, Ken Shung (model: Gregory Haralam of Gilla Roos).

"When I can't read all about it, I hear all about it on WCBS NewsRadio ."



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Dance/Tobi Tobias

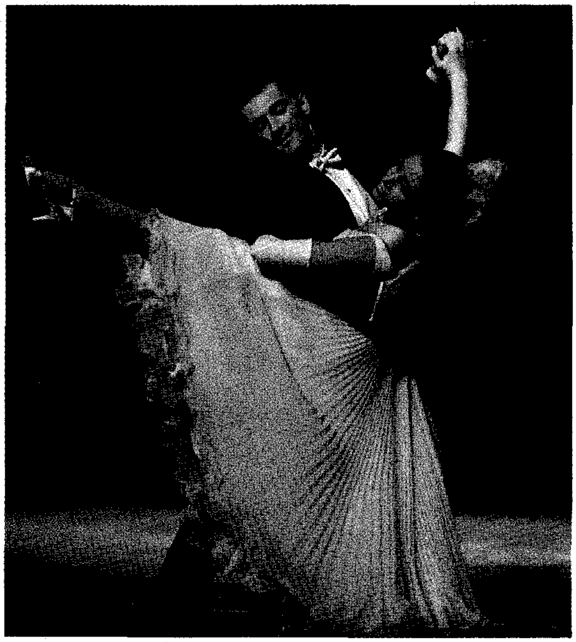
MEASURE FOR MEASURE

"...Ballroom Theater's attempts to turn social dance into concert dance don't always work. Cunningham's *Grange Eve* is fun..."

American Ballroom Theater RETURNED to New York with the virtues and flaws noted at its DTW debut in 1984 neatly intact. The show is now bigger (more people, grander production numbers), but not better, and in the opera-house showcase of the Brooklyn Academy of Music, the flaws were magnified.

The company is best at what its member couples were trained to do: exhibition ballroom dancing. Since social dance is meant for participation, not watching, it is difficult to give this material sufficient theatrical force; it is disastrous to try to turn it into concert dance. In a section of numbers that begins, just as one might have feared, with "Malagueña" and ends with "Jalousie," the group tries to expand some South and Latin American social dances into a dramatic foray into bullring and jungle. As might be expected, the results are very silly indeed. Adagio dancing—the sort of thing where the girl alternately wraps herself around her guy's body like an amorous serpent and gets thrown into the air at thrilling risk to life and limb—also misfires. Although it is the rightful province of these dancers, in the context of the program's mistaken pretension to high rather than popular culture, it looks like an attempt at ballet by a group of yokelish amateurs.

The troupe is very good indeed at jitterbugging, which, alas, it did only briefly in Brooklyn, and splendid in the romantic dances it has collected under the title "Rainbow Room." These are dreamy, flowing, seemingly effortless affairs in which women in backless evening dresses and satin slippers are literally swept off their feet by their debonair cavaliers. The breathtaking lifts here don't look like acrobatic tricks, because they use the momentum the woman's body had when it was grounded, so that the lady simply seems to be continuing what she was about, unruffled, in the air. The champs at this stuff, which, like champagne, can make you giddy with pleasure, are the leaders of the company, Pierre Dulaine and Yvonne Marceau. She is an irresistible dancer, very small and light, with a prim face belied by a body that seems not to be locomoting but floating. Her foils are the earthy Nyemcheks, John and Cathi, he bony and built low to the ground, she deliciously plump, both of them looking as if they spoke pure Brooklynese, all the while making visible a slew of complex rhythms.



SHEER ROMANCE: *Ballroom's Cathi and John Nyemchek.*

Grange Eve—GIVEN ITS PREmiere during the **Merce Cunningham Dance Company**'s recent season at the City Center—is the work of an immensely sophisticated modernist looking back at the innocent charm of social life in his rural boyhood. The piece is brilliantly constructed and enormous fun.

William Anastasi has provided a subtle, gay backdrop and dressed the fourteen dancers in tights topped with oversize jerseys in bright, uncompromising colors. Takehisa Kosugi's score, *Assemblage*, is a collage of raucous percussion on metal, wild harmonica tunes, and suggestions of animal cries. It works up to quite a cheerful racket, in the style of a shivaree.

The choreography contains lots of square-dance motifs: squares defined by figures at the four corners, smartly do-si-do-ing or trading places; people forming little circles and tracing out wide ones; partners swinging lustily, arms hooked at the elbow. But this is a square dance with a modernist difference—one to be done on the moon, maybe, in the next century. No image lasts for more than a moment; it swims into view full-fledged and vanishes in an instant; time has speeded up, and all the customary connectives have disappeared. The past has been streamlined or misremembered; familiar country-dance forms are radically simplified or oddly skewed. The square, for example, is staked out by loners, not couples; the dancers in the communal circles turn their backs, not their eyes, to the center.

In one section of the piece, Cunningham recalls, with a sweetness that disarms feminist rebuttal, how the sexes were clearly separate in the good old days and how they related to each other, happily and unself-consciously playing their prescribed roles. There's a passage in which eight fresh-faced women divide into two widely spaced rows, as if lining a parade path, and five men showily dive and galumph down the avenue prepared for them, in the manner of Paul Taylor's fleshy, macho heroes. The girls make way for them, frame and admire them; it's like something out of Laura Ingalls Wilder.

There are idiosyncratic human touches, too, memories of the inevitable consequences of country socials. As a fellow who has drunk his fill and then some, Rob Remley weaves among the women in a pleasant, loopy daze until one of the ladies loses patience and throws him out. Alan Good and Robert Swinston come to blows, strange blows delivered in slow motion, with the recipient repeatedly turning and walking away at the critical moment—a common brawl elevated into stylized Oriental theater.

Six men come on bearing canes. Are they amateur entertainers, as young Merce was once at such events? They try nonchalant poses, play at walking crippled, use their props as pogo sticks and swords. The hobbling has a stabbing irony: By the rules of the dance stage, the 67-year-old Cunningham is an old man, and he is pitiably arthritic. Grave and quiet at the center of this provincial show, he manipulates his own stick like a magic wand. *Grange Eve* is dedicated, fittingly, to the memory of Edwin Denby. ■

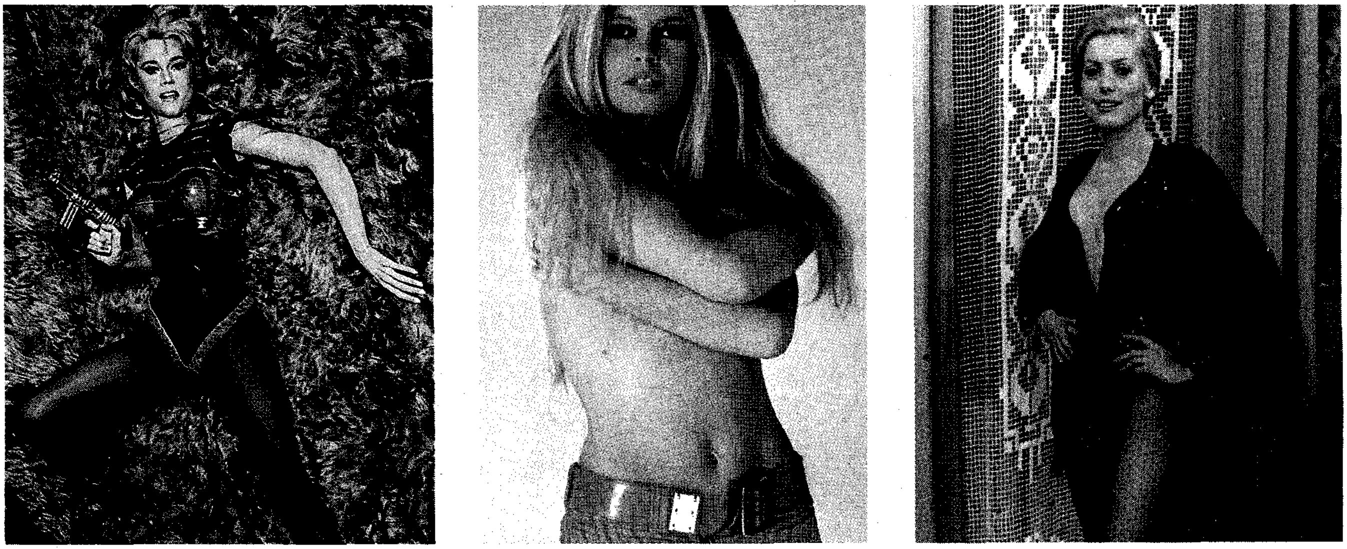
Photograph by Beatriz Schiller.

Books/Rhoda Koenig

LOVE OF THE BLONDES

"...Vadim may not tell *all*—discussing his own faults is 'not my style'—but we learn *much* about three sex goddesses..."

Bardot Deneuve Fonda, *by Roger Vadim. Simon and Schuster; 328 pages; $17.95.*



J'AI TROIS AMOURS: *Jane Fonda, Brigitte Bardot, and Catherine Deneuve.*

SO WHAT IS THE STORY WITH THIS ROGER Vadim? As he himself says, "How many times have journalists or casual acquaintances asked me: 'What did Brigitte or Catherine or Jane Fonda see in you?' " (The answer is not obvious from the photographs in *Bardot Deneuve Fonda,* which show an affable but rather donkeyish-looking young Vadim.) "My reputation," he continues, "is... contradictory: Either I am a cynical, debauched manipulator, a hedonist in search of pleasure or, on the contrary, a man outstripped by the talent and beauty of the women he loves and who, in the end, always abandon him." In other words, is this man a Svengali, or is he just the French David Frost?

This memoir, says the director of *And God Created Woman* and *Les Liaisons Dangereuses,* "is dedicated to my future grandchildren." (He had a child with Fonda and Deneuve, and also with two less famous women, Annette Stroyberg and Catherine Schneider, who get a few pages and a couple of sentences, respectively.) It will enlighten them "if one day they should feel the impulse to discover what their grandfather or grandmother was like." I don't know how many people wonder what their grandmother was like in bed (maybe French grandchildren do), but certainly everyone speculates about movie stars, so a lot of impulses will be gratified here. We learn that Bardot, after being unburdened of her virginity, exuberantly leaned out of the window, naked, to shout at startled passersby, "I'm a real woman"; that Deneuve, "being both sensual and intellectual... showed a great deal of imagination in what are discreetly called intimate moments"; and that Fonda's aggressive manner when he first tried to make love to her ("The dream suddenly became banal") made him impotent for three weeks. That may not be how you like your grandmothers, but it's how I like my movie-star books.

When Vadim met Bardot, she was a ballet student, only fifteen but, well, *mature* ("The bus conductor admired the delicate nape of her neck and the full breasts under her half-open blouse"). She was the daughter of strict bourgeois parents, he a bohemian and a vagabond, doyen of the new nightclub scene ("It was I who coined the term 'discotheque' "). How could two such divergent spirits ever hit it off? As Vadim memorably says, "The heart has its own logic, which the mind does not understand." (This may have lost a little in translation.) The two began an affair full of farcical episodes, such as the time they had to jump out a second-floor window to escape Bardot's father ("Ten minutes completely nude in snow up to your neck is an interesting experience, but not one that I would recommend"), or the time her parents threatened to shoot him if she surrendered her long-gone virginity.

Bardot made a death threat of her own—she put her head in the oven one night while her parents were out, in despair over not being able to marry Vadim, and would indeed have killed herself had they not come home early. Her parents gave in, but once the couple were deprived of secrecy and subterfuge, their relationship foundered. By the time he made her an international star, with *And God Created Woman,* she had left Vadim for the actor who played her husband in that film, Jean-Louis Trintignant.

Vadim's affair with Catherine Deneuve (they never married) began excitingly: "Society passes severe judgment on women who sleep with a man less than twenty-four hours after meeting him. I, on the contrary, respected Catherine for her attitude, which I considered a sign of trust in me." But he might have chosen a more auspicious place than a friend's bachelor flat: "I found the key and we went into the bedroom where Jean Genet's lampshade, a little faded and tilted toward the floor, reminded me that I had made love with Brigitte for the first time on the same bed in this room ten years ago." Several years of relative happiness

Photographs: Movie Star News.

followed, but Deneuve suffered from jealousy ("rarely justified"), bossiness, and "a spider on the ceiling," or, how you say, bats in the belfry. One day, in the middle of a fight, she screamed at him, "My God, you take me for Brigitte Bardot." "No danger," he replied. "I can tell the difference between a real diamond and a bottle top." Not long after this exchange, they parted, but Deneuve was two things she had not been when she met him: a star and a blonde.

In Jane Fonda, Vadim found another gem ("I was only the diamond cutter. The diamond already existed and it only needed the extra sparkle that makes a precious stone a unique jewel"). Unfortunately, the diamond, under his care, was set in some pretty awful films: *Barbarella, Barefoot in the Park,* the revolting *Any Wednesday* ("a charming comedy"). If this wasn't enough to drive anyone to Hanoi, there was also Vadim's "honest" solution to the problem of sexual boredom: "When I made love to another woman, I talked to Jane about it. With time, I went further. I brought home some of my conquests—sometimes even into our bed.... Jane seemed to understand." Once again, he was mistaken.

Vadim explains what was wrong with each of his three women, but when it comes to his own "weaknesses and faults... I don't wish to talk about them. Self-critical public sessions are not my style." That's one way of putting it. His philosophy of life, though, offers a clue: "At sixteen, I had established a rule for myself.... I was going to take the best from life. Its pleasures. The sea, nature, sports, Ferraris, friends and pals, art, nights of intoxication, the beauty of women." Gosh, it's so *Gallic!* La mer, la nature, les copains, les femmes! Somehow, I don't see the needs and feelings and problems of women fitting into that catalogue of life, its pleasures. Perhaps when women have those they stop being beautiful? Oh well and *alors,* wasn't it a Frenchman who said there is no such thing as a grown-up person?

In brief: THOUGH **Rain or Shine** (ALFRED A. Knopf; 177 pages; $16.95) is touted as the story of a dazzling, reckless couple, I found Cyra McFadden's memoir one of the most depressing books I have ever read. McFadden's father, a rodeo announcer, and her mother, a trick rider and tap dancer, were very small-time; they divorced when she was five and settled down to proper, boring marriages, her mother lapsing into a series of nervous breakdowns. McFadden extends her slight material with dreary portraits of her mean-spirited stepmother, hapless stepfather, and whiny, Bible-beating aunt. In the end, it's a reminiscence not of people but of McFadden's feelings of frustration and resentment—a first chapter, perhaps, but not a whole book. ■

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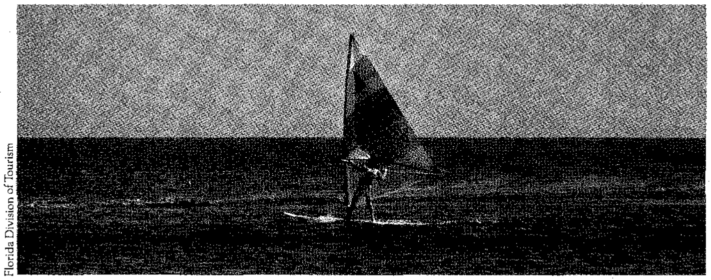
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BOY CRAZY

"...Laura Dern gives a great performance as a teen in transition, but everything else in *Smooth Talk* is a bit off..."

THE COMMERCIAL-MOVIE SCENE HAS been a bit... um, *quiet* in the last few weeks. Apart from Christine Lahti's beautifully detailed performance, *Just Between Friends* is the kind of well-meaning dreariness you might watch on television while in bed with the flu. *Crossroads* is a mishap in Walter Hill's peculiar career that is better left undescribed. As for *Police Academy 3,* I keep losing my way to the theater where it's playing. It's in New Jersey, maybe?

Defeated, I've been looking around at some of the independently produced and distributed American features. Nothing I've seen compares to *Salvador,* which I praised here two weeks ago. The movie, which is enraging and badly messed up, nevertheless achieves something one associates with the best independent features of the past few years (*Liquid Sky, Stranger Than Paradise, Blood Simple*)—it sets a mood and then develops it, extending it, going to the end, even beyond the end. It's an obsessive, tangled, great bad movie—a shot of raw mescal, complete with the worm.

Joyce Chopra's highly praised **Smooth Talk** does not sustain its mood to the end; in fact, the movie, an adaptation of Joyce Carol Oates's sinister short story "Where Are You Going, Where Have You Been?," takes a benevolent turn at the last minute that leaves the audience—at least the night I saw it—baffled and almost hostile. Despite Oates's complaisant acceptance of the movie (New York *Times,* "Arts & Leisure," March 23), the new ending is a betrayal. Yet *Smooth Talk* will be remembered (I hope) as the one in which Laura Dern gave her first great performance. Dern, an eighteen-year-old blonde with a down-turned mouth and an elongated Alice-in-Wonderland body, is probably best known as the blind girl in Peter Bogdanovich's *Mask*—a performance of considerable skill. But Connie, the fifteen-year-old heroine of *Smooth Talk,* is a much tougher role. An actress playing an ordinary adolescent can't hide in technique, and she can't hide from banality—she must flirt with it without giving in to it.

Connie is spending the summer at home in Northern California. She fills the long, dry, sun-drenched days by lazing around the house and getting into fights with her mother. She's heat-dimmed—the sameness of the days is an oppression, and she sulks without knowing why. She can't bear talking to her mother and sister; she can't bear being touched by them—she can hardly *see* them, even though they won't stop nagging her. She sits in a trance, deep inside herself, dreaming of boys—not any particular ones, just boys looking at her, boys talking to her, holding and caressing...

At a shopping mall, with friends, she turns wild. She's the leader, the daredevil, and she runs at smirking boys in tight jeans—and then shies away. As Dern plays her, Connie is half uncertain teen and half brazen flirt, half homely adolescent and half beautiful woman. She wrestles a skimpy bodice onto her chest, trying to get it to sit right, and she can't tell that she is devastating. For women in the audience, reminded of themselves as girls, Dern's transitions from one state to another could be exquisite; for men, caught between the emotions of lover and big brother (or father), the changes are heartbreaking. Dern is tall, very tall, and sometimes her Connie looks like she hasn't figured out how to use all that height yet; a moment later, she thrusts out a hip or extends a long leg, and you can see her beginning, tentatively, to enjoy her power to attract; a moment after that, her face falls, she turns hesitant and shy, and the tease ends.

Arnold Friend

HELL ON WHEELS: *Laura Dern and Treat Williams in Joyce Chopra's film.*

Dern has been extensively trained; yet like all good actors, she does something special that probably can't be learned. She lets us see something of herself, something private—a sign of consciousness and taste and spirit—that sets her apart from someone we might pass on the street. In her early movies, the young Barbra Streisand demonstrated the quickness of response that separated her from, say, the girls shopping on Queens Boulevard. In *Smooth Talk,* it's Laura Dern's nervous smile. The smile, which appears spontaneous (doubtless an illusion), arrives on her face after she makes a flip or mean remark; it's Dern's way of judging her experience as she's going through it. The smile lets us know that no matter how impulsively she acts, Connie is sane, that no matter how nastily she tells off her mother, she's intelligent, and that some part of her knows mommy-bashing is stupid. The smile seals her connection to us.

Laura Dern, who brings a sense of danger and fear to acting, is a more sexual performer than Molly Ringwald, the other great teen actress of today. In *Pretty in Pink,* Ringwald is an ideal of a terrifically self-possessed teenager in love, while Dern offers us an opening to adolescent miseries of confusion and lust and anguish. Dern's Connie gets so excited about sex that she can't handle her feelings. When a boy, taking her into his car, begins actually to caress her, she runs away—it's too much for her. In all of these exchanges, Joyce Chopra, a director of documentaries here making her first feature, keeps Dern's reactions front and center. Chopra builds, and supports, a star performance.

But everything else in the movie is a bit off. Like many independent directors, Chopra dislikes the Hollywood convention of taut storytelling. She just lets things play. With an actress like Dern, that strategy can lead to revelations. But some of Chopra's scenes merely wander around, look for their point, miss it, and then stumble into a fade-to-black. *Smooth Talk* has a draggy, intermittent pulse. And the casting is odd. Mary Kay Place, as Connie's mom, seems too genteel for the lower-middle-class setting and too intelligent for the dull harangues she delivers, and I never got any kind of handle on Levon Helm's easygoing and distant Daddy.

Treat Williams shows up for the second half of the movie as Arnold Friend, a strutting psychopath pushing 30 who hangs out with the kids in town. He is Connie's nemesis—sex as annihilation. He seduces and terrorizes her until she agrees, half numb, to go for a ride with him. Smirking and letting his body go limp in ironic propitiation, Williams does his James Dean mock-up, and he's not only bad but wildly out of period. Oates's story was written in 1966, when a cracked fifties straggler might still be hanging around, but the movie, as far as I can tell, is set in the present. In a variety of ways, *Smooth Talk* falls apart at the end. But still, when Dern begs Treat Williams in terror not to talk dirty to her, she's every kid who's gone too far and doesn't know the way home.

WITH HER OSCAR-WINNING PERFORMance in **The Trip to Bountiful,** Geraldine Page caps a long and distinguished career with her portrayal of a sweet, slightly addled old lady who has tremendous reserves of energy and even violence. For years this woman has been cooped up in the Houston apartment of her weak-willed son (John Heard) and his harpy wife (Carlin Glynn), and for years she has wanted to escape and get to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, from whose play the screenplay has been derived, writes well of the mixed anxieties and drives of old age, and Geraldine Page plays the part as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, to the

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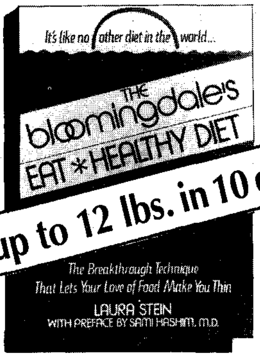

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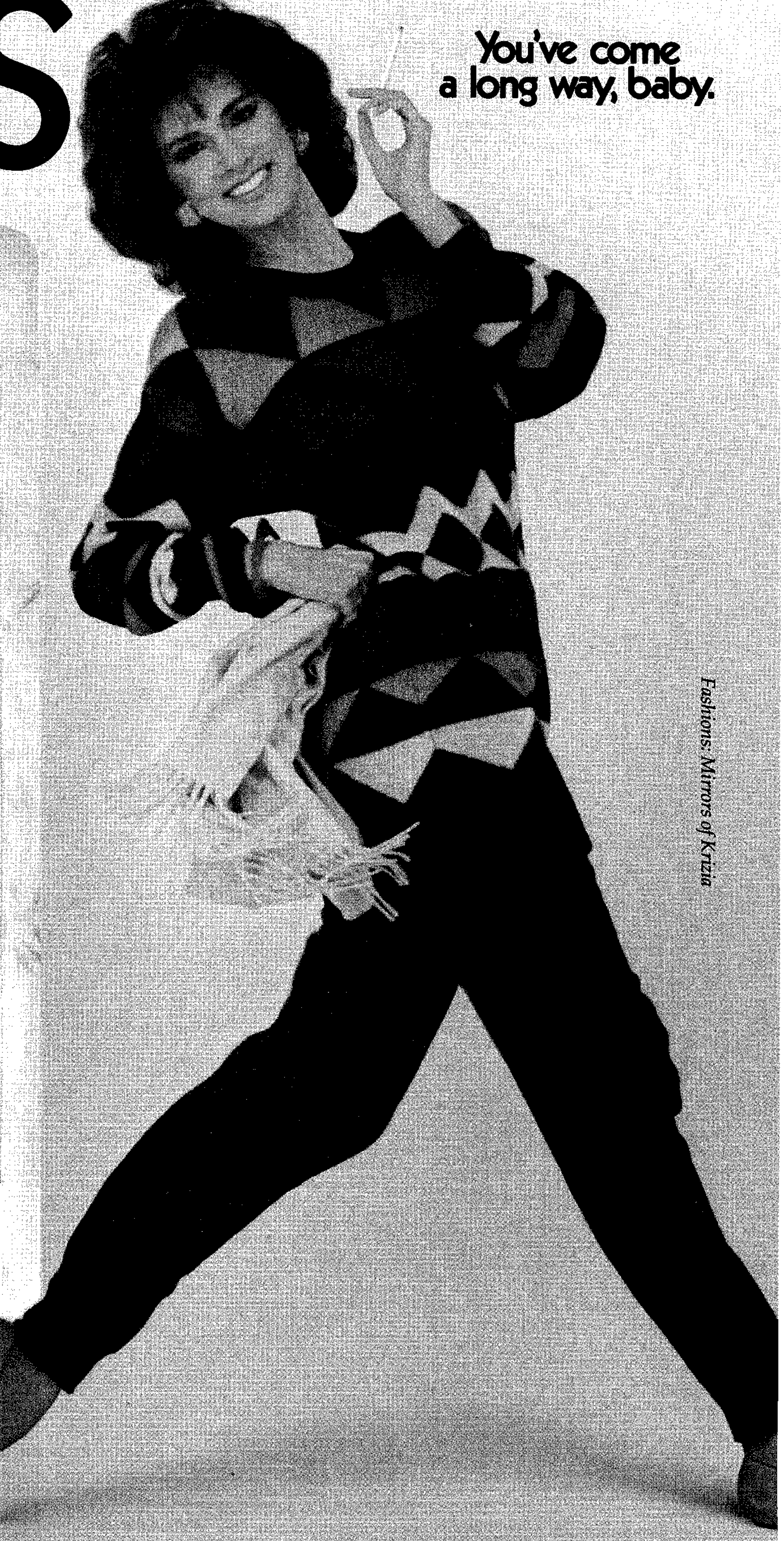

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roots of memory, to the source of love. The material is essentially ruminative and rhapsodic. As always, I feel that Horton Foote doesn't have enough dramatic ideas to fill out an entire movie—there are moments when *The Trip to Bountiful* feels repetitive and a little thin. Still, Page is eloquent on the ordinary madness of age. Like Lear, she might have said, "Reason not the need!" Long before she arrives at Bountiful, she has convinced us that the trip, apparently useless, is a necessary prelude to death.

WITH HIS LAST MOVIE, *Choose Me* (1984), the maverick writer-director Alan Rudolph seemed to be pulling himself together at last. A chain of romantic liaisons, coincidences, and betrayals, *Choose Me* had the kind of Necco-wafer "doomed" poetry—the fatalism of sexual adventure gone awry—that can be fun when the director doesn't take it too seriously. And Rudolph clearly did not. But I don't know what has happened to his sense of humor. In his new **Trouble in Mind,** Rudolph seems to want the fantasy and glamour of a forties *film noir,* but he won't play by any set of rules or tell his story straight. He reduces the genre to rain-soaked streets and gestures and meaningless complication. He has the wonderful idea of putting the female impersonator Divine in a suit for a change and setting him up as a silky Sydney Greenstreet crime lord in RainCity (i.e., Seattle), but then he fails to give him much to do. The movie is a mess—disorganized and obscure beyond belief, yet strangely satisfied with itself, as if something very hip were happening all the time.

Most of *Trouble in Mind* is set in a stylized fantasy of cheap cafés and cheap hotel rooms. In the Robert Mitchum role—the inexorable tough—Kris Kristofferson looks great. Older now, Kristofferson has burnished skin with virile wrinkles, the sculpted beard of a Greek warrior, a rich, smoldering voice. But Kristofferson, uttering such lines as "Just turn the corner, and I'll be there," hasn't been given anyone to play against. In an inexplicable scene, Genevieve Bujold, who's on hand as his old girlfriend, greets him when he comes out of prison and fights off his physical advances; she then hangs around for the rest of the movie making gnomic remarks and taking care of someone else's baby. Keith Carradine, his chief rival, is a country boy who goes mad in the city and becomes a kind of punk Mandrake the Magician, with a pompadoured hood of hair, eye shadow, earrings. As Keith's girl (Kris takes her away), Lori Singer is beautiful but so limited in range that she runs out of gas in her second big scene; then she repeats herself for the rest of the movie. *Trouble in Mind* is all spluttering, half-developed whimsies; nothing in it takes hold. ■

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CAT FIGHT

"...Henze has written his richest, most inventive opera in years; the music of *English Cat* shimmers and sings in every measure..."

PIERRE BOULEZ AND HANS WERNER HENZE were in New York recently, supervising performances of their music and stirring up critical controversy. Their visits overlapped, but I doubt if the two composers met. Although they are close in age, enjoy international celebrity, and share professional ties that go back more than 30 years, neither has ever had much use for the other. "Whatever rubbish he puts out, he still thinks he is king," Boulez sourly commented to a German journalist in 1967, comparing Henze to Charles de Gaulle. When the subject of Boulez arises in Henze's collected writings, *Music and Politics,* the French composer is sternly censured as a self-appointed "supreme authority" who dictatorially instructs his contemporaries on the proper application of avant-garde compositional techniques and aesthetics. Many more bitter exchanges could be cited—the generation of composers born in the mid-1920s has always been a troubled, insecure group of backbiters.

MORE CAUSTIC THAN CUTE: *Beau Stroupe and Jane Munson of Manhattan School's Henze cast.*

Listeners concerned with contemporary music chose sides long ago, although few would dispute that Henze is more accessible, prolific, and widely performed. Morsels from Boulez's small catalogue of works are seldom played unless the composer himself is present or personally in charge, as he was at the New York Philharmonic's recent "Boulez Is Back!" festival. Henze, however, is heard everywhere. His many operas have been seen in all the world's major opera houses (except at the Metropolitan, of course), and orchestras program his scores regularly—even the Philharmonic, which commissioned his Fifth Symphony and opened its 1984 "Horizons" festival with the haunting *Tristan.*

Henze's host in New York was the Manhattan School of Music, and the main event during a week-long series of concerts, classes, and lectures took place in the school's John C. Borden Auditorium: a production of his latest opera, **The English Cat,** "a story for singers and instrumentalists" composed in 1982 to a text by Edward Bond. Although a longtime Henze enthusiast who looks forward to all his new scores, I feared the worst. The composer's previous collaboration with Bond, *We Come to the River,* struck me as a shrill, pretentious, and petulant piece of left-wing agitprop when I saw it in Santa Fe a couple of summers ago. Luckily, *The English Cat* goes down much more easily. It, too, is a sardonic, cautionary tale of social corruption, but one told with a light touch, theatrical flair, and beguiling music. It is surely the most effective stage work Henze has written since the late 1960s, when he first rattled the music community by embracing a Marxist ideology.

Even at that, I find Bond's libretto, a satire of hypocritical bourgeois manners and morals, a trifle puzzling, since his reasons for disguising the characters as Victorian house cats are never made entirely convincing. Possibly Bond felt that the animal-farm context would add visual spice to a conventional social triangle that involves the aging Lord Puff, president of the Royal Society for the Protection of Rats, his innocent young country-cat wife, Minette, and her impoverished suitor, Tom, who turns out to be the son of the wealthiest feline in England. In any case, the piquant situations are vividly dramatized, the action moves swiftly, and Henze has been stimulated to write his richest, most inventive opera in years, music that shimmers and sings in every measure. Boulez—and others—would no doubt be revolted by a work whose composer helps himself so promiscuously to every twentieth-century technique in the book. Such stylistic impurity is still frowned upon by some, but I can hardly imagine open ears not responding to a score so aurally seductive and brilliantly synthesized.

This may have been a school production, but no apologies need be made for that. The student orchestra played superbly for David Gilbert, and Lou Galterio, an unpredictable director, devised an inspired staging that moved surely and contained many trenchant, witty strokes. Steven Rubin's clever cat costumes and makeup looked, appropriately enough, more caustic than cute, and Maxine Willi Klein's sets presented an evocative cat's-eye view of fashionable London, circa 1900. Best of all, the large cast of student singers was first-class. Jane Munson's charming Minette, Ned Barth's rambunctious Tom, and Beau Stroupe's haughty Lord Puff set the highest standards, but everyone onstage was connecting joyously with *The English Cat.* And why not? Talented young American singers are always at their best when performing a superior contemporary opera in their own language.

At least two other important Henze performances have taken place during the past month. The Concord String Quartet's Merkin Hall performances of his linked Third, Fourth, and Fifth String

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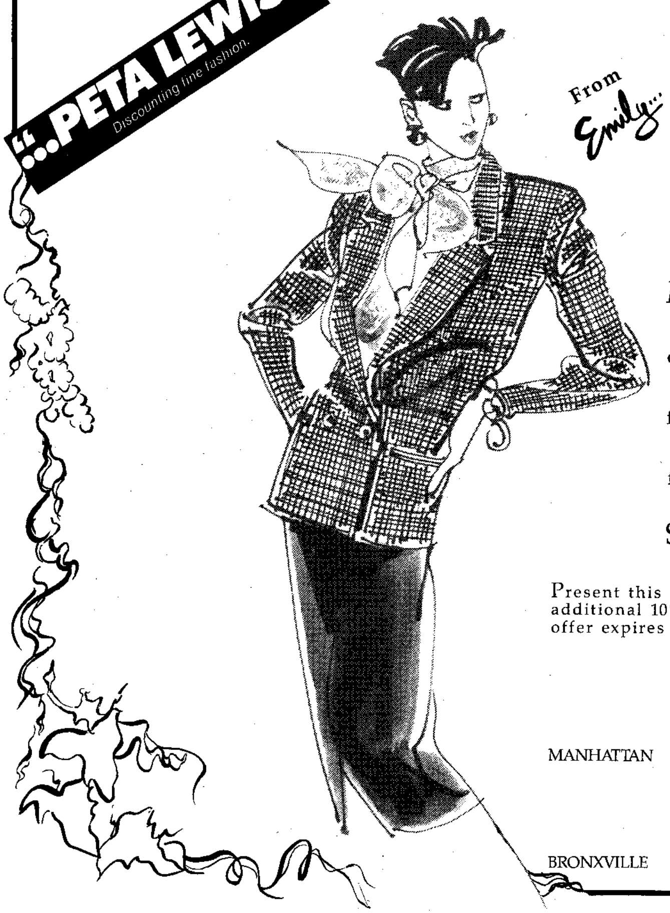

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Quartets are still to come as I write, but I can report on Speculum Musicae's recent presentation of the composer's **El Cimarron** in the same venue. Based on the biography of a runaway Cuban slave—Esteban Montejo, who died in 1970 at the age of 101—*El Cimarron* is one of Henze's first "socially conscious" works. Not only overtly political in tone, this 70-minute "recital for four musicians" is one of the composer's most spare, unflinchingly brutal scores, and a quartet of uninhibited virtuoso musicians can create a devastating effect with the piece. Speculum's interpretation with Jonathan Sprague (vocals), David Starobin (guitar), Susan Palma (flute), and Joseph Passaro (percussion) was musically impeccable, but rather too polite to realize this score's full theatrical potential.

THE METROPOLITAN OPERA REVIVES ITS hideous production of **Aida** with perverse regularity. This misconceived enterprise, you will recall, was unveiled in 1976 and intended to be the first major artistic revelation of the John Dexter–James Levine–Anthony Bliss troika management. The singers wisely stopped executing Dexter's weird hieroglyphic posturing long ago, but not much can be done about David Reppa's bleak, darkly lit geometric sets, which everywhere misrepresent and contradict the bright colors of Verdi's score.

Of course, magnificent singing could make a difference, and I admit that, given today's realities, the Met's present revival boasts as lustrous a cast as any opera company could assemble. Unfortunately, the ingredients that look so good on paper refuse to blend. Despite the promise of heady vocal glamour from Anna Tomowa-Sintow, Fiorenza Cossotto, Luciano Pavarotti, and Matteo Manuguerra, the opening-night performance soon wound down into a low-energy run-through. Even James Levine, in the pit, seemed uncharacteristically uninvolved.

Perhaps it was simply a case of mismatched vocal personalities, unavoidable on the international opera circuit nowadays. Tomowa-Sintow, a coolly contained Slavic Aida, sings the role almost exclusively with light head tones, while Cossotto's now rather raw-sounding but still authentically Italian Amneris is belted relentlessly from the chest. Both singers managed some telling moments, but when pitted face-to-face in the big Act II confrontation scene, they seemed to be singing two different operas. Pavarotti looked absurd as Radames and sang gingerly as he walked absently through the part, scarcely registering any musical or dramatic presence at all. Manuguerra was a decent if vocally diminished Amonasro. All in all, the Met would do better to shelve this eyesore and plan a new *Aida* with a more carefully integrated cast. ▬

Art/Kay Larson

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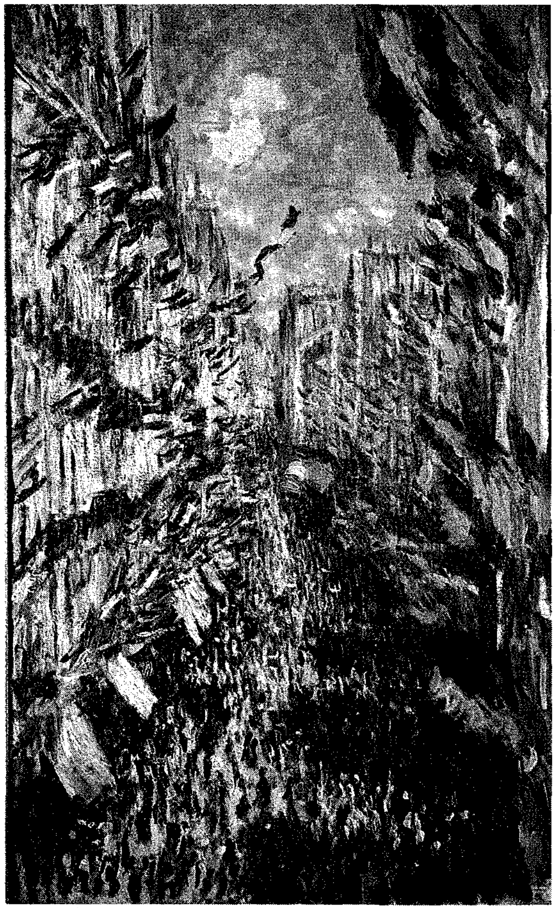
“. . .To judge by its Brooklyn Museum preview, the Musée d’Orsay is going to be amusingly junky and absolutely indispensable. . .”



TOPICAL ART: *Monet’s* Rue Montorgeuil With Flags, *1878.*

Collection: Musée d’Orsay, Paris.

“From Courbet to Cézanne: A New 19th Century,” at the Brooklyn Museum, is a preview—and feels like one. It casts an eye toward the big Courbet show the Brooklyn will present next year. More significant, it sketches the outlines of a mammoth new Parisian museum of nineteenth-century art and photography, the Musée d’Orsay, which will open next winter in a Crystal Palace–style train station across the Seine from the Louvre.

The Orsay is going to illuminate the “new” nineteenth century of the show’s subtitle. Some of us might wonder where the old one went, but there is actually method in the terminology. Until the past decade or two, the nineteenth century was considered a proving ground for the progressive intellectual machinery that would run the modern world. The twentieth-century notion of a “triumph of modernism” was, ironically, a direct product of the preceding century’s belief in the perfectibility of human life. (Marxism, capitalism, and modernism share in this philosophy of perfectibility.)

Art historians, whose ideas are as temporally conditioned as anyone else’s, have tended to draw straight lines linking “progressive” artists—in effect, plotting escape routes through the chaos of the century. *From David to Delacroix* is the title of one such straight-arrow twentieth-century text. “From Courbet to Cézanne,” on the other hand, is a line of the 1980s—it wobbles and pirouettes until it describes more of an impressionistic circle. Michel Laclotte, director of collections for the new museum, points out that the period from 1845 to 1914—the scope of the Orsay’s collections—covers Symbolism, Art Nouveau, Beaux-Arts architecture, photography, and countless other so-called lesser movements and artists revived and reinstated into the grand scheme of history within the past two decades or so.

The Orsay’s collections will be vast; they will include, for starters, most of the period art and artifacts that have been parked in the basements of various state museums, such as the Louvre, plus the Impressionist masterworks to be moved out of the Jeu de Paume. (The museum is also eagerly buying, especially photography.) One can imagine the political nightmare of trying to persuade the Louvre to part with its great works to the glory of France; the project, not surprisingly, has taken over twelve years to get off the ground. In fact, all the masterpieces must have been left at home when the Orsay sent a few sample works to Brooklyn (the show later goes to the Dallas Museum of Art). One presumes there *is* a superabundance of masterworks in the Orsay; one may perhaps presume too much.

In Brooklyn, the show’s curator, Guy Cogeval of the Orsay, has come up with a thematic smattering: A few elegant crystal goblets by the Austrian Secessionist Koloman Moser. A resolutely modernist cutlery set designed for Vienna’s famed Café Fledermaus by his comrade in the *Wiener Werkstätte,* Joseph Hoffmann. A pair of poster-classic dancing figures by Renoir, of the kind reproduced by every museum gift shop. A minor but fetching Gauguin. Two portfolios of illustrations for Tennyson’s *Idylls of the King,* by the British symbolist photographer Julia Margaret Cameron. The price of witnessing the nineteenth century reborn is that we are obliged to meet its plenteous and plethoric confusions anew. It would certainly be worthwhile to see Manet’s genius juxtaposed (as it eventually will be) with the minor academic painter Paul Baudry, a sycophant of Titian’s. In the meantime, Baudry holds court in Brooklyn with a *Fortune and the Young Child* in which the hawk-nosed goddess smiles like a Harpy on an attack run and the poor cherub seems about to topple off its cold stone seat in fright.

The Musée d’Orsay, to judge by its representation in Brooklyn, is going to be an absolutely indispensable and amusingly junky museum. There could be few projects more important than gathering the late nineteenth century under one roof and letting its various contenders—good, bad, and indifferent—battle one another before a perpetual public audience. I can think of no other museum that does such a thing, and no city better designed for it than Paris, charmed goddess herself of *la Belle Époque.*

Cogeval has divided the turbulent century—the one in which the culture industry was born—loosely into topics. There is a section on Symbolism, another on the stage, and a third on “news events,” including a frothy Monet, *Rue Montorgeuil With Flags,* painted to celebrate the 1878 World’s Fair. There is a certain resolute earnestness about this show. But as good democratic egalitarians, we know that even the unruly lesser works can be amusing, enjoyable, and important in their own way. For the real flag-waving, wait till the December opening day. (200 Eastern Parkway; through May 5.)

John Lees IS A VISIONARY WHO PULLS light out of the clotted matter of the world. The paintings at Hirschl & Adler

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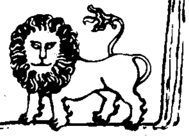

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Modern are thick with the anguish of material substance. They have been painted and painted until they are as cracked as a desert alkali pool in midsummer. Out of this dry pool of modern spirituality emerges a simple image bordering on the insubstantial, even the transcendental. In one admirable case, the image is itself a pool: a gray sheet of water in gray rain, called *Summer Rain.* The edges of the pool fade within a silver drizzle, nearly vanish, yet hold just before dissolution, like one of Turner's final wraithlike sea storms. It is a strange and compelling contradiction that dry, clotted matter can call forth the cottony-wet luminosity of an atmospheric deluge. It's a contradiction at the core of Lees's program.

Lees lived in California from 1952 until 1981, when he came east. (He's 43, and was born in New Jersey.) Some deep yearning to locate the Spirit in the soil of a landscape seems very much of the American West. Certainly it's also very Renaissance; one of Lees's principal heroes is clearly Leonardo. In the back room are wonderful drawings—cool ponds and dark waters—described in tender, woolly, Leonardoesque blacks and grays. Sometimes he has attacked the paper, wearing away at it as if irritated by its substantiality.

The paintings are not "fast" in any sense; you feel yourself lingering over each chromatic incident, which has its own beauty and pleasure. Yet beauty isn't enough. Lees looks for salvation in matter, which is stubborn and resistant; he would like to turn it into the luminous twilight vehicle of Being that it is in a painting like *Virgin of the Rocks.* But to a modern mind, in pursuit of a shadow, only matter can offer the certainty of truth. The dilemma is acutely and painfully contemporary, and it has been handsomely and lovingly stated. (851 Madison Avenue, near 70th Street; through April 9.)

SURPRISE, THE LURID CAVES AND Disneyesque sunsets have disappeared from **Louisa Chase**'s paintings, just when you thought they would hang around forever. Chase, like many another young artist who found success too soon, had painted herself into one of her own grottoes. Suddenly, she has abandoned the old themes and is literally digging for a new one: scouring paint in wide, looping gestures that trace the roughest of human-headed figures. She is haunted by the need for activity; these gestures have the caged energy of a painter discontented with pictures. There are ghosts they invoke: of Giacometti, Jackson Pollock, even Susan Rothenberg. Yet, oddly, for all their efforts to break into transcendence, they repeat the same old habits. Chase's gestures, which seem to want to dig their way to luminosity, are trapped in an opaque and opalescent

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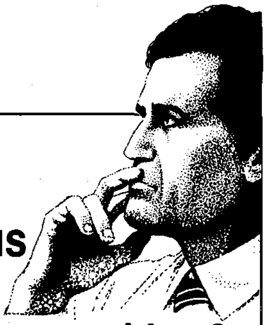

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surface that reflects light back like a dull thought.

In the first paintings that Chase showed, years ago at the New Museum, her thoughts were delicate and transparent. Intensely private emotions were sent afloat in colored atmospheres, indicated by a saint's arm or a leg in mid-flight, signifying pain, perhaps, but also redemption. Their spirit was kin to Chagall's. When fame descended, Chase seemed increasingly to lose touch with her inner life. The metaphors—phosphorescent pink caves and so on—were forced and heavy, as though she couldn't shake off Yale, that most intellectual of painting schools.

These newest paintings, though they seem like breakthroughs, are actually even further away from the sensitivity of her first works. Their opacity to thought and feeling is their central problem; they are gestures without content. But they have the charm of heroic struggle—they are not failures. Instead, they are the record of an artist in a moment of profound doubt, searching with all her being for the way home. (41 East 57th Street; through April 5.)

A CODA FOR **Eric Fischl:** WHEN I FIRST stopped into Mary Boone to take a look at Fischl's new paintings—done to coincide with his retrospective at the Whitney—I had to return several times to settle a sense of dread.

Fischl's emotional locus is his supercharged and anxious adolescence. He can make states of feeling come alive on canvas with an urgency that terrifies jaded formalists and art-haters who can't bear to see vivid emotion anywhere but in the movies. But it's a dangerous balance. Once Fischl steps away from that ferocious radiance, he loses his reason for being. At Boone, he's lost it.

His ambition is now bloated and overwrought. A scene of shamanistic revelers on a beach makes no sense emotionally or otherwise. Even the paint looks thin and rushed. A picture of naked figures around an outdoor barbecue mimics bad academic painting: nudes assembled for no reason but their shaky formal relationships. The woman-child dialogue of *Bayonne,* in which a Mrs. Robinson type faces off against a girl modeled after Degas's bronze dancer, is simplistic—though at least it's got some subliminal charge. Nothing in this show *feels* true—not even the drawing.

What happened? Maybe he's merely got the Boone disease—too much work too fast. Maybe it's more profound. Centering your art on adolescence gives you a Peter Pan complex: You can't afford to grow up even when you have to. The thirsty thirteen-year-old Fischl in the Whitney paintings no longer exists. The 38-year-old Fischl has got to find another answer. (Closed.) ▬

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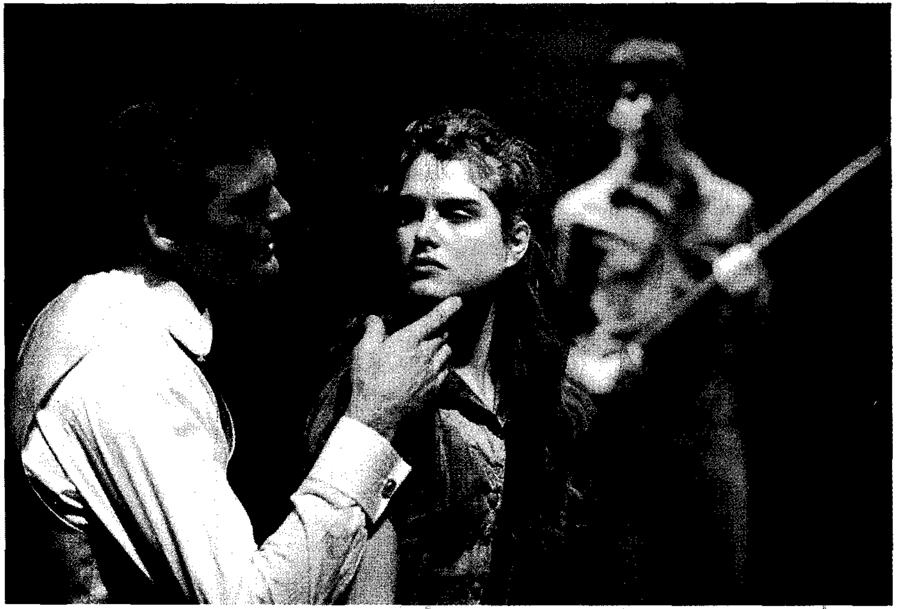
UNDER DURAS

> "...Perhaps *The Eden Cinema* is more palatable when read; it is not drama, merely story theater—flat and exhaustingly boring..."

FROM *The Sea Wall* TO *The Lover*, MARGUERITE Duras has told the story of her young girlhood in so many contradictory ways that one no longer believes any of them. It is not that one expects the imaginative writer to abide by the historian's or reporter's truth, but one is entitled to a consistency and authenticity of authorial voice and vision, so that the same autobiographical heroine is not now the full-fledged child-mistress of a rich Oriental, now the platonic quasi-fiancée of an equally rich French colonial. A genuine writer may reinvent the same character many times so fully as to cancel previous versions; in Duras, one gets the same alter ego with arbitrary modifications dragged from one specious wish-fulfillment fantasy to the next.



GROWING UP IN INDOCHINA: *Ryan Cutrona and Brooke Shields in* The Eden Cinema.

In the present version of her self-mythologizing embroidery, **The Eden Cinema,** Duras, one of the most overrated writers of postwar France, turns to the theater—halfway. She has steadily poured out minimalist dialogues (among other genres) that can be teased or slapped in several directions; generally they are anti-novels that can be recited on stage as proto-plays or put on screen as non-movies. The present work saw the light as the novel *Un Barrage contre le Pacifique* (1950), resurfaced as a film, *The Sea Wall* (or *This Angry Age*, 1958), became a play, *Barrage contre le Pacifique* (1959), and ditto in 1977 as *The Eden Cinema*. This avatar was previously unknown to me; would it had remained so.

The exhaustingly boring *The Eden Cinema* is not really drama, merely story theater. Suzanne, the sixteen-year-old narrator, tells of growing up in Indochina (as Duras did) with her ex-schoolteacher mother and her somewhat older brother, Joseph. "The Mother," as she is always referred to (don't you just love works in which characters have generic designations? Here there is also another, "The Horse," who sounds more interesting, but dies early on of inanition), has sunk all her savings into a piece of land where nothing will grow because the soil is full of salt and the sea periodically floods it, besides. Now The Mother, swindled by corrupt French officials, commits the further error of building an expensive sea wall that collapses, and is planning still others. Broke, the family lives in a bungalow off what Joseph can hunt with a gun or Suzanne with her looks. Monsieur Jo, a rich young colonial, falls madly in love with her, keeps showering her with ever more expensive gifts, and hopes to sleep with her. She, however, will only marry him, lovelessly and at a huge price; his father forbids the marriage. Eventually, the family wanders into Saigon on various wild-goose chases, some of them centering on the Eden Cinema (how's *that* for symbolism?), where The Mother was once employed and the star-crossed siblings have erotic adventures.

Throughout, the death of the loved and hated Mother is announced, and she seems to die at least three times before she is finally dead. More honestly, The Horse dies once and stays dead. Those who do not die agonize incessantly and somewhat nebulously. In a highly laudatory pioneering essay about Duras, Yves Berger wrote that her characters are "inhuman because they have not embodied, i.e., not individualized the humanity in which they exist and are submerged." If, like Berger, you fancy "figures of indifference and beinglessness," *The Eden Cinema* might be your cup of Indochina tea. Unless, of course, you boggle over the cold contempt and icy hate that radiate from Suzanne for all but her beloved brother, whose virtues, however, escape the rest of us. Claude Roy has mentioned, among other things, Duras's "infinite capacity for fury"; that, at any rate, we get.

Perhaps this stuff is more palatable when read; on stage, it lies flat and inert, or, at the very least, defies the ability of Françoise Kourilsky, the director, to enliven it. Suzanne's monologues sometimes issue from a loudspeaker; sometimes the characters pretend to be riding in cars; sometimes they march around, or even dance, in circles. Again and again, someone stands behind someone who sits, hands on the latter's shoulders, and jabbers away. And without respite, Genji Ito, a one-man band, pours out monotonously enervating Oriental music that sometimes drowns the words, sometimes not—hard to say which is worse.

The Mother, who is said to be beautiful, is played by a most unattractive and untalented actress, with an almost demented expression seldom off her face, and tootling in a gin-soaked baby voice with an unpleasant regional accent. Ryan Cutrona is a monochromatic Monsieur Jo, and even Josh Hamilton, a gifted young actor, can do little for Joseph. The autobiographical Suzanne is played by the tall and handsome Brooke Shields (Duras is puny and extremely plain); she has stage presence, but her voice is unformed, and she needs better material and direction before her talent can be as-

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sessed. In a silent part, Ching Yeh is fine. Though less silent, the play dies of inanition even before The Horse.

IT WOULD BE UNFAIR TO JUDGE VACLAV Havel's **Largo Desolato,** at the Public Theater, by Richard Foreman's abortionate direction—sabotage at the service of egomania. In an act of unparalleled stupidity or perverseness (or both), Foreman has taken a piece of straightforward realism and turned it into grotesque—but wholly humorless—caricature. He has latched on to a play that makes bitter, funny, horrible, deadpan sense and turned it into a piece of frenzied, Ontological-Hysteric (to use his own term for his theater of drivel) nonsense.

Havel, Czechoslovakia's leading playwright and fearless champion of human rights, has been under governmental harassment since his youth. Most recently, given a five-year jail sentence, he eventually fell ill in jail, was sent to a prison hospital, and, finally, thanks largely to foreign pressure, was released in semi-house arrest. Though he can move about somewhat, he is under continuous surveillance, often taken into custody for short periods, and subjected to frequent house searches. It's enough to drive one to pills and drink.

The clearly autobiographical hero of *Largo Desolato,* the philosopher Leopold Kopriva, lives in a state of unremitting anxiety. There is incessant pressure on him from above to recant his writings and give up his adversary stance; there is no less insistent pressure from below—from friends, fellow intellectuals, workers who bring him compromising gifts—to keep up the fight without much real support. He cannot work or even make satisfactory love to any of three women (a live-in mistress, now estranged; a new lover with whom, too, things are falling apart; a starry-eyed girl student who rapturously seeks him out), or do much of anything but shuttle between the hiding place of his pills and the ever-ready bottle. Another frequent itinerary is between the hall door, to listen for Their footsteps, and the bathroom, to vomit.

The horror and the absurdity are in playing this straight, in showing that everyday life can be, in the most matter-of-fact way, reduced to such monstrous farce. Turning this into nonstop eyeball rolling, relentless grimacing, robotized movements, trained-seal choreography, automaton-like speech, rubatos within rubatos—in short, an animated cartoon—does not quite surprise me from Foreman, but why does Joe Papp consent to it? And why allow such actors as Tom Mardirosian, Sally Kirkland, Burke Pearson (who also lisps), and Jodi Thelen to drag things down even further? Is this fair to a playwright who cannot leave his country and defend his play, and who has already suffered so very much? ▬

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BY LEONORE FLEISCHER

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FOR COLLECTORS AND LOVERS OF GENUINE Oriental rugs and carpets, here is a sale on old, semi-antique, and antique rugs, as well as some new and contemporary-style rugs. All rugs have been dry-cleaned and mothproofed and are sold as is. Selection includes: semi-antique Kazak rug, 4 ft. 4 in. by 2 ft. 10 in., was $500, now $295; antique Bidjar rug, 10 ft. 3 in. by 14 ft. 4 in., was $6,000, now $2,700; Art Deco Chinese rug, 8 ft. 9 in. by 11 ft. 8 in., was $2,700, now $900; antique Double Eagle Kazak rug, 6 ft. 5 in. by 3 ft. 7 in., was $3,000, now $1,500; antique Kashan rug, 4 ft. 5 in. by 6 ft. 11 in., was $4,500, now $2,250; semi-antique Kirman rug, 6 by 9 ft., was $2,700, now $975; semi-antique ivory Moroccan rug, 8 ft. sq., was $2,000, now $500; semi-antique Marrakesh rug, 9 ft. 8 in. by 12 ft. 8 in., was $3,000, now $1,250; antique Serapi rug, 9 ft. 1 in. by 11 ft. 3 in., was $5,000, now $2,700; antique Sarouk rug, 8 ft. 10 in. by 12 ft. 2 in., was $3,000, now $1,250; semi-antique Hamadan rug, 2 ft. 2 in. by 11 ft. 4 in., was $1,500, now $850; and much more, including newly made and modern Oriental rugs. A.E., M.C., V. accepted; checks accepted as deposits only (merchandise held until they clear); all sales final. *D. Kalfaian & Son, Inc., 475 Atlantic Ave., Brooklyn (718-875-2222); Mon.–Sun. 10 a.m.–4 p.m. By subway: Take the 2, 3, 4, or 5 to Atlantic Ave., or the B, N, or RR to Pacific St. By car from Manhattan: Take the Brooklyn Bridge to Adams St. exit; go straight and turn left at fifth traffic light, onto Atlantic Ave. Sale through 4/13.*

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SELECTED FIRST-QUALITY HANDMADE area rugs are reduced here 10 to 50 percent. The designs are traditional and exclusive to the store, and each rug is one-of-a-kind. For example, Portuguese needlepoint rugs in soft colors include: 6-by-9-ft. Manuela, Cascais, and Fatima, were $2,052, now $1,026, $1,100, and $1,436, respectively; 8-ft.-sq. Fado rug, was $2,432, now $2,216; 9-by-12-ft. Lisbon rug, was $4,320, now $2,160. Needlepoint rugs made in India, including 4-by-6-ft. and 6-by-9-ft. rugs, were $672 and $1,512, respectively, now $470 and $750. A large selection of wool Indian chain-stitch (crewel) rugs include: 3-by-5-ft. Alhambra, Rose Bouquet, and Tapestry, were $240 each, now $120 for Rose Bouquet and Tapestry and $168 for Alhambra; 4-by-6-ft. Aubusson, was $1,050, now $525; 6-by-9-ft. Seville, was $1,050, now $525; 8-by-10-ft. Vishnu, was $1,400, now $900; 9-by-12-ft. Gotham, was $1,800, now $1,200. Also, 4-by-6-ft. and 6-by-9-ft. contemporary linen rugs from France in pastel colors, were $408 and $918, respectively, now $204 and $459; dhurries, 4 by 6 ft. to 9 by 12 ft., now 30 to 50 percent off. Cotton or wool rag rugs, Spanish needlepoint rugs, Chinese-design wool cut-pile rugs made in India are also on sale. Additional charges for matting and cutting to size and delivery. A.E., M.C., V., checks accepted; all sales final. *Kamdin Designs, 791 Lexington Ave., near 62nd St., second floor (371-8833); Mon.–Fri. 10 a.m.–6 p.m., Thurs. till 8 p.m., and Sat. noon–5 p.m.; while stock lasts.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

SO BIG

THIS FIRM, WHICH SELLS OVERSIZE REPlicas of common objects, is having a four-day warehouse sale of seconds (and even some thirds). Now you can pay a lot less for these amusing items. For example: 57-in.-tall toothbrushes with real bristles, if perfect $140, here $70; 71-in.-long artist's brushes with real bristles, if perfect $185, here $75; 70-in.-long pencils, if perfect $90, here $45; 33-in.-wide mirrored sunglasses, if perfect $200, here $100; 11-in.-diameter yellow Wilson tennis balls, if perfect $35, here $10; 12-in.-high saltshakers, if perfect $45, here $20–$30 depending on condition; 26-in.-long judge's gavel, if perfect $60, here $25; 16-in.-sq. children's blocks with hinges, if perfect $85, here $40; and more. A.E., M.C., V., checks accepted; all sales final. *Think Big! Warehouse, 580 Broadway, near Prince St., sixth floor (925-7300); Thurs.–Sun. noon–5 p.m.; 4/3–6 only.*

IT'S CLEAR

HERE'S A SALE ON LUCITE FURNITURE and household accessories. The Acrylium stores, which always discount their merchandise, and the company's Ninth Avenue factory-warehouse are now offering 10 to 60 percent off their discounted prices on a large selection of floor samples, discontinued items, first-quality in-stock pieces, and even seconds. For example: 3-in.-thick Lucite "Big H" dining-table bases (18 in. by 6 ft.), were $4,800, now $2,400, and ¾-in.-thick glass tabletops (48 by 84 in.), were $1,500, now $800; Karina Art Deco–style cocktail tables, were $2,000, now $950; waterfall tables with shelf, were $125, now $99.50; ta-

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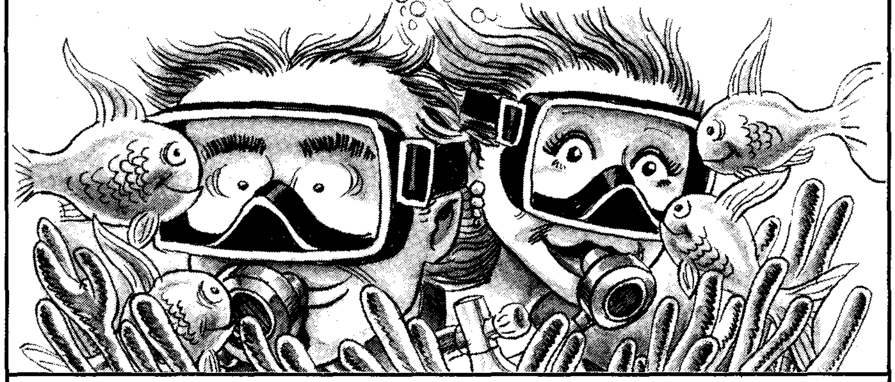

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bles with ¾-in.-thick unbeveled or beveled Lucite "H" bases (15 by 25 in.) with ½-in.-thick beveled-glass tops, were $399.50 and $499.50, respectively, now $299.50 and $399.50; three-tier TV stands, were $299, now $199.50; magazine racks, were $19.95, now $12.95; waterfall benches, were $75, now $59.50. Also, bath accessories, pedestals, and other items, now 20 percent off; and much more. Additional charges for delivery, shipping, and packing of large items. A.E., M.C., V., checks accepted at stores; no credit cards or checks at warehouse; all sales final. *Acrylium, 964 Third Ave., near 57th St. (319-6886), Mon.–Sat. 10 a.m.–7 p.m. and Sun. noon–6 p.m.; 347 Old Country Rd., Carle Place, L.I. (516-997-6360 or 6462), Mon.–Sat. 10 a.m.–5:30 p.m. and Sun. noon–6 p.m., call for directions; factory, 440 Ninth Ave., near 35th St. (239-1922), Mon.–Fri. 10 a.m.–4 p.m.; through 4/6.*

FOR MOM

HERE ARE GREAT MOTHER'S DAY OR ANY other day presents for women (sizes 6–14), at low prices. For example: silk, cotton-knit, cotton-gauze, wool-jersey, or acrylic-jersey dolman-sleeve tops and shells in solids and splashy prints, retail $18–$70, here $7–$30; silk, linen-and-cotton, cotton-knit, or wool-jersey jackets, retail $25–$90, here $12–$40; cotton, linen, wool, alpaca, mohair, or cashmere capes and ponchos, retail $30–$300, here $12–$165; Chantilly-lace, cotton, silk, hand-embroidered silk, metallic fabric, or silk- or polyester-chiffon shawls, retail $15–$140, here $6–$60; scarves, retail $15–$40, here $3–$18; Chantilly- or cotton-lace collars and scarves, retail $8–$65, here $3.50–$28; cotton sashes, retail $5–$15, here $2–$5; cotton-print pareos, retail $30, here $12.50; cotton-knit caftans, retail $60, here $25. Checks accepted; no credit cards; all sales final. *Sylvia Beitscher, Inc., 35 East 38th St., Suite 11C (490-2591); Mon.–Fri. 10 a.m.–6 p.m. and Sat. and Sun. till 4 p.m.; through 4/8.*

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THE UNIVERSAL FOLDING BOX COMPANY in Hoboken always makes available to the public, at no charge, a large supply of packing lumber (6-in.-by-6-ft. sections), suitable for sub-flooring, planking, deck supports, and, of course, firewood. You will have to disassemble the large pallets yourself—the lumber is hardwood and contains some nails—so come prepared with a hammer and protective gear such as goggles, thick gloves, and boots. The firm is located between the Holland and Lincoln tunnels. *Universal Folding Box Co., Inc., Madison and Thirteenth Sts., Hoboken, N.J. (201-659-7373); Mon.–Fri. 7 a.m.–5 p.m. Call for directions.* ■

CUE

A Complete Entertainment Guide for Seven Days Beginning APRIL 2

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Apr. 2–15: *Las Madres: The Mothers of Plaza de Mayo; The Colors of Hope.* #2—Thru May 15: Kurosawa: The Works. Apr. 2–3: *Stray Dog; Scandal.* Apr. 4–6: *Kagemusha; The Men Who Tread on the Tiger's Tail.* Apr. 7–8: *Sanshiro Sugata; I Live in Fear.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Apr. 2: *The Nun; Maedchen in Uniform.* Apr. 3: *Unfaithfully Yours* (1948); *The Miracle of Morgan's Creek.* Apr. 4–5: *In the Realm of the Senses; Hiroshima, Mon Amour.* Apr. 6: *The Wrong Man; I Confess.* Apr. 7: *Pennies From Heaven; Something to Sing About.* Apr. 8: *Real Life; Serial.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru Apr. 3: *3:15—Moment of Truth.* Opening Apr. 4: *P.O.W.: The Escape.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*The Mystery of Picasso; Ballet Mécanique.* #2—*28 Up.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*The Gods Must Be Crazy.* #2—Thru Apr. 5: *Salvador; GoBots: Battle of the Rock Lords.* Opening Apr. 6: *Doña Herlinda and Her Son.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *Brazil.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 2: *Sunny; Folies-Bergère.* Apr. 3: *Queen Bee; Strait-Jacket.* Apr. 4–5: *Easy Rider; Five Easy Pieces.* Apr. 6: *A Man for All Seasons; Behold a Pale Horse.* Apr. 7: *Boudu Saved From Drowning; Les Bas-Fonds.* Apr. 8: *The Talk of the Town; The More the Merrier.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Apr. 2–3: *The Conformist; The Stranger* (1967). Apr. 4–5: *Days of Heaven; Badlands.* Apr. 6: *Woodstock; Nashville.* Apr. 7–8: *Starstruck; Smithereens.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*The Official Story.* #2—*The Trip to Bountiful.* #3—*F/X.* #4—*Turtle Diary.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*Down and Out in Beverly Hills.* #2—*RAD; Care Bears Movie II: A New Generation.* #3—*Sleeping Beauty.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *Police Academy 3: Back in Training.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Lucas.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Hannah and Her Sisters.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Just Between Friends.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Pretty in Pink.* #2—*Gung Ho.* #3—*The Money Pit.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*The Hitcher.* #2—*Lucas.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *The Money Pit.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*April Fool's Day.* #2—*Gung Ho.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*Out of Africa.* #4—*Highlander.* #5—*Wildcats; GoBots: Battle of the Rock Lords.* #6—*The Jewel of the Nile.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Sleeping Beauty.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Police Academy 3: Back in Training.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Care Bears Movie II: A New Generation.* **EMBASSY 3**—*Down and Out in Beverly Hills.* **EMBASSY 4**—*Pretty in Pink.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*RAD.* #2—Thru Apr. 3: *The Naked Cage; The Delta Force.* Opening Apr. 4: *The Toxic Avenger.*

39. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Down and Out in Beverly Hills.*

40. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Apr. 3: *3:15—Moment of Truth.* Opening Apr. 4: *P.O.W.: The Escape.* #2—Thru Apr. 3: *F/X.* Opening Apr. 4: *Eyes of Fire.*

MOVIES

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Care Bears Movie II: A New Generation.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *Just Between Friends.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *9½ Weeks.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Color Purple.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Brazil.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. Thru Apr. 3: *Always.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *The Quiet Earth.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Lucas.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Ran.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Down and Out in Beverly Hills.* #2—*Police Academy 3: Back in Training.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Crossroads.* **CORONET**—*Just Between Friends.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. Thru Apr. 3: *The Mystery of Picasso.* Beg. Apr. 4: *The Trip to Bountiful.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Trouble in Mind.* **CINEMA II**—753-0774. Thru Apr. 3: *The Trip to Bountiful.* Opening Apr. 4: *Desert Hearts.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*F/X.* #2—832-2720. *RAD.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*The Money Pit.* #2—*Out of Africa.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Smooth Talk.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Ginger & Fred.*

65. UA EAST—First Ave. at 85th St. 249-5100. *RAD.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Lucas.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*April Fool's Day.* #2—*Gung Ho.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Police Academy 3: Back in Training.* #2—*The Color Purple.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *9½ Weeks.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Angry Harvest.* #2—*Turtle Diary.* #3—*The Official Story.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Quilombo.* #2—*Shoah:* Wed.–Sat.: Part I; Sun.: Parts I & II; Mon.–Tue.: Part II.

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Apr. 5: All About Bette: The Films of Bette Davis. Apr. 3–5: *Dangerous; All About Eve.* Apr. 6–May 24: Hollywood Dance Directors. Apr. 6–8: *Seven Brides for Seven Brothers; An American in Paris.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Parting Glances.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*Out of Africa.* #3—*Gung Ho.* #4—*The Money Pit.* #5—*Pretty in Pink.* #6—*Police Academy 3: Back in Training.*

86. THALIA—95th St. W. of B'way. 222-3370. Apr. 2: *Kerouac; Committed.* Apr. 3: *The Big Parade; The Crowd.* Apr. 4: *Shoot the Moon; Smash Palace.* Apr. 5: *Bound for Glory; Alice's Restaurant.* Apr. 6: *Take the Money and Run; Play It Again, Sam.* Apr. 7: *Straw Dogs; Point Blank.* Apr. 8: *Thelma Jordan; Gambling Lady; Lady of Burlesque.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Apr. 2: *Who's Afraid of Virginia Woolf?; Pull My Daisy.* Apr. 3: *Emitai; Jom.* Apr. 4–5: *Last Tango in Paris; Death in Venice.* Apr. 6–7: *Animal Crackers; Monkey Business* (1931). Apr. 8–9: *Pixote; Los Olvidados.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Sleeping Beauty.* #2—*Out of Africa.* #3—*Down and Out in Beverly Hills; Care Bears Movie II: A New Generation.* #4—*April Fool's Day.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*3:15—Moment of Truth; Care Bears Movie II: A New Generation.* #2—Thru Apr. 3: *Down and Out in Beverly Hills.* Beg. Apr. 4: *The Toxic Avenger.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. Apr. 1–3 & 5: Wildlife Film Celebration. Apr. 2: The African Elephant; 5:30: lecture; at 7: film by Simon Trevor and discussion. Apr. 3, 11 a.m.–1, & Apr. 5, 10:10 a.m.–12 noon: Animal Teachers: *The Great Horseshoe Crab Field Trip; The Lorax; The Beaver; Egg-Laying Mammals; Secrets of an Alien World.* Apr. 5, 1–4: Animal Ecologies: *Baobab: Portrait of a Tree; The Impossible Bird; Animal Olympians; Mzima: Portrait of a Spring; Flight of the Condor.* Caribbean Festival Special Event: Apr. 6 at 1 & 4: *Diggers* by Roman J. Foster. **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Video in the Gallery, Apr. 4–5, 6:30–7:30: California Video: *Prelude to the Tempest* (1985) by Doug Hall, *Calculated Movements* (1985) by Larry Cuba, *La Jungla* (1985) by Tony Labat, and *Diamanda Galas: The Litanies of Satan* (1985) by Joe Rees. Animated Fantasies: Apr. 4 at 7:30: *A Midsummer Night's Dream, The Hand* (1965), and *Circus, the Merry Circus* (1951), all by Jiri Trnka; Apr. 5 at 7:30: *Allegro Non Troppo, Life in a Tin* (1967), *Ego* (1969), *Self-Service* (1974), and *Baby Story* (1978), all by Bruno Bozzetto, and "The Sorcerer's Apprentice," from *Fantasia* (1940).

ASIA SOCIETY—Park Ave. at 70th St. 517-2742; -8508; Chargit: 944-9300. Long Bow Trilogy: adm. $5; students and senior citizens $4; series tickets available: Apr. 4 at 8: *All Under Heaven: Life in a Chinese Village* (1985) by Carma Hinton and Richard Gordon, and *Stilt Dancers of the Long Bow Village* (1980). Film and Reality: adm. $12; members and students $10: Apr. 8 at 8: *Given to Dance: India's Odissi Tradition* (1985) by Ron Hess, and a dance recital by Indrani.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Adm. $3; members and senior citizens $2; students $1; tickets include museum adm. Films of Africa and the Caribbean. Apr. 3 at 2:30: *Ceddo* (Senegal, 1977) by Ousmane Sembene. Apr. 6 at 3, Apr. 10 at 2:30: *The Harder They Come* (Jamaica, 1973) by Perry Henzell, with Jimmy Cliff.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Apr. 2 at 7:30: *On the Waterfront* (1954) by Elia Kazan, with Marlon Brando.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free; reservations advised. Apr. 4 at 8 & 11: *Run of the Arrow* (1957) by Sam Fuller, with Rod Steiger, and *Rancho Notorious* (1952) by Fritz Lang, with Marlene Dietrich. Apr. 5 at 8: *Trap Door* (1980) and *The Black Box* (1978), both Super 8 films by Scott B and Beth B.

COLUMBIA UNIVERSITY—Casa Italiana, 1161 Amsterdam Ave., at 117th St. 280-2306. Contribution $5; students and members $3. Apr. 4 at 7: *The Night of the Shooting Stars* (Italy, 1983) by Paolo and Vittorio Taviani.

ETHNIC FOLK ARTS CENTER—Parsons Auditorium, 66 Fifth Ave. 691-9510. Free. Eastern European Film Series; guest speakers. Apr. 3 at 8: *Diary for My Children* (Hungary, 1984) by Márta Mészáros.

FRENCH INSTITUTE—355-6100. Thru Apr. 13: A Celebration of Marguerite Duras in Theater, Film, and Literature. Téléthèque (video; no subtitles): **French Institute, 22 E. 60th St.:** adm. $2; members free: Apr. 4 at 1: *Nathalie Granger* (France, 1972), by Duras, with Jeanne Moreau and Gérard Depardieu; 2:25: *La classe de la violence* (France, 1984), an interview with Duras on *Nathalie Granger;* 3:30: *Le Camion* (France, 1977) by Duras, with Depardieu; 4:50: *La Dame des Yvelines* (France, 1984), an interview with Duras on *Le Camion;* at 6: *Apostrophes: Marguerite Duras* (France, 1985) by Bernard Pivot. Ciné-Club: **Phillips Hall, Christ Church, 60th St. and Park Ave.:** adm. $2.50; students and senior citizens $2; members free: Apr. 2 at 1, 3:15, 6 & 8:30: *Péril en la demeure* (France, 1984) by Michel Deville.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru May 4: *Hard Metals Disease* (1984) by Jon Alpert.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $15; members $12: Critic's Choice. Apr. 2 at 6:15: *Fires on the Plain* (Japan, 1959) by Kon Ichikawa, introduced by John Simon, drama critic for *New York* Magazine.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. Justice in Jerusalem Revisited: The Eichmann Trial 25 Years Later: Apr. 1 at 7:30: *Verdict for Tomorrow* (1961), and *Newsreels of the Eichmann Trial* (Hearst-Metrotone, 1960–61).

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, Apr. 1–26, Tue.–Sat. 1–6: 1–3:15: This Is Belgium: *Dans + camera* (1985) and *Warum wir Manner Die Technik so lieben* (1985) by Stefaan Decostere and Chris Dercon (Apr. 1–5) or *Repetitions* (1984), *Un Ange Passe* (1985), and *Compositie* (1986), all by Marie Andre (Apr. 8–12); 3:15–4:45: *MICHEL AUDER ALL LIGHTS OFF SHORT REPORTS television diaries 1969–86 illumination whisper thud slam crash bang movements;* 4:45–6: Music video.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Apr. 4: Mobil & *Masterpiece Theatre:* 15 Years of Excellence.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Apr. 22: Made in Scotland: Eight new videos by Scottish artists. **Titus Theater 1:** Apr. 3 at 6: In Memoriam: *A Royal Scandal* (1945) by Otto Preminger, with Anne Baxter and Tallulah Bankhead. **Titus Theater 2:** Apr. 3 at 6:30: What's Happening?: *Legacy of the Spirits* (1985) by Karen Kramer. Apr. 4–19, in both theaters: **New Directors/New Films:** See separate listing; tickets do not include museum admission.

NATIONAL COUNCIL OF JEWISH WOMEN—9 E. 69th St. 535-5900, ext. 17. Adm. $6; members $4; pre-screening dinner tickets available. The Sun Never Sets on Jewish Life. Apr. 9 at 6:30: *Routes of Exile.*

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Mar. 31–Apr. 2 at 8, Apr. 3 at 9, Apr. 4–5 at 8 & 10:30, Apr. 6 at 5 & 7:30, Apr. 7–9 at 8: *The Official Story* (Argentina, 1985) by Luis Puenzo; Apr. 3 at 7:30: *Las Madres: The Mothers of Plaza de Mayo* (Argentina, 1985) by Susana Munoz and Lourdes Portillo; Munoz and Portillo present.

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters 1 and 2, Museum of Modern Art, 11 W. 53rd St. Apr. 4–19, presented by MoMA (708-9490) and the Film Society of Lincoln Center (877-1800 ext. 489). Tickets $4.50; museum and Film Society members $4; at the museum box office, or by mail from the Film Society of Lincoln Center, 140 W. 65th St., New York, N.Y., 10023. Apr. 4 at 6: *Mix-Up* (France, 1985) by Françoise Romand, and *The Flapper Story* (U.S.A., 1985) by Lauren Lazin; 8:30: *Doña Herlinda and Her Son* (Mexico, 1985) by Jaime Humberto Hermosillo. Apr. 5 at 1: (See Apr. 4 at 8:30); 3:30: (See Apr. 4 at 6); at 6: *A Portuguese Farewell* (Portugal, 1985) by João Botelho, and *Fan Film* (U.S.A., 1985) by Richard Protovin; 8:30: *Wives* (Norway, 1975) and *Wives Ten Years After* (Norway, 1985) by Anja Breien. Apr. 6 at 2: (See Apr. 5 at 8:30); at 6: *Komba, God of the Pygmies* (France–Central African Republic, 1985) by Raymond Adam; 8:30: (See Apr. 5 at 6). Apr. 7 at 6: *Unfinished Business* (Australia, 1985) by Bob Ellis, and *Ringers* (U.S.A., 1985) by Tony Cookson; 8:30: (See Apr. 6 at 6). Apr. 8 at 6: *Tangos, the Exile of Gardel* (France-Argentina, 1985) by Fernando E. Solanas; 8:30: (See Apr. 7 at 6).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Apr. 3 at 12 noon: Survivors of the Holocaust: *Thirty-four Years After Hitler* (CBS, 1979) by William McClure, and

Now—After All These Years (1982) by H. Luders and P. Schnabel; at 6: Meet the Makers: Video Views History: Xchange TV, "International History: Made in Nicaragua." Apr. 8 at 12 noon: Spies: *Secret Agent* (1936) by Alfred Hitchcock, with John Gielgud and Peter Lorre; 2:30: In the Key of Life: *Sourwood Mountain Dulcimers* (1975) by Gene Du Bey, *Tough, Pretty or Smart* (1981) by Richard Kane, and *Sprout Wings and Fly* (1984) by Les Blank.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 W. 64th St. 874-5210. Contribution: $5–$25; includes screening and dinner. Anti-apartheid benefit: Apr. 6 at 3: *War and Love* (1985) by Moshe Mizrahi, based on Jack Eisner's book *The Survivor;* Eisner present.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free. Apr. 3 at 3:30: After School Art: *Icarus: A Flight Fantasy* and *Two Little Forests.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6:30, 8:20 & 10:10, Fri.–Sun. at 4:30: *Dreamchild* (Great Britain, 1984) by Gavin Millar, with Coral Browne and Ian Holm. Public Service (free): Fri.–Sun. at 2: *Point of Order* (1964) by Emile de Antonio.

SLEEPY HOLLOW RESTORATIONS—Philipsburg Manor, Route 9, North Tarrytown. 914-631-8200. Adm. $4; series tickets available. Films of the Future. Apr. 6 at 4: *Metropolis* (Germany, 1926) by Fritz Lang.

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Americans Looking at Themselves: Postwar Vision: Apr. 6 at 8: *The Woman in the Window* (1944) by Fritz Lang, with Edward G. Robinson, Chapter 12 of *Flash Gordon's Trip to Mars,* and short subjects.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $1; members free. D. W. Griffith—The Birth of Film Language. Apr. 6 at 1:30: *The Song of the Shirt* (1908), *A Corner in Wheat* (1909), *A Child of the Ghetto* (1910), and *The Usurer* (1910); introduced by Jay Leyda.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Apr. 10: Films of Yvonne Rainer. Apr. 1 at 2, Apr. 2–4 at 12 noon: *Kristina Talking Picture* (1976); Apr. 1 at 5:45, Apr. 2–4 at 2:30: *Journeys From Berlin/1971* (1980). Apr. 5, 9 & 10 at 12 noon, Apr. 6 at 1, Apr. 8 at 2: *The Man Who Envied Women* (1985); Rainer will give a gallery talk Apr. 9 at 2:10. **Philip Morris branch, 42nd Street at Park Ave.** 878-2453. Free. Apr. 1–2 at 12:30: Urban Pleasures: New York 1900–1940: *How a French Nobleman Got a Wife Through the New York Herald "Personal" Columns* (1904), *Coney Island at Night* (1905), *Manhatta* (1921) by Paul Strand and Charles Sheeler, *The Window Cleaner* (1945) by Jules Bucher, *Little Fugitive* (1953) by Ray Ashley, Morris Engel, and Ruth Orkin, *N.Y., N.Y.* (1957) by Francis Thompson, and *Under the Brooklyn Bridge* (1953) by Rudy Burkhardt.

YWCA—610 Lexington Ave. 735-9746. Adm. $3.50; members $2.50. Apr. 7 at 6: Women Artists as Filmmakers: *Synchromy No. 2* (1935) and *Pastorale* (1950) by Mary Ellen Bute, *Bullfight* (1955) and *Bridges-Go-Round* (1958) by Shirley Clarke, *Loren MacIver* (1958–62, excerpt) by Maryette Charlton, *Divinations* (1964) by Storm De Hirsch, and *Permanent Wave* (1968–70) by Anita Thacher; Cecile Starr, guest speaker.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*April Fool's Day.* #2—*Police Academy 3: Back in Training.* #3—Thru Apr. 3: *Sleeping Beauty.* Beg. Apr. 4: *P.O.W.: The Escape.*

101. BAINBRIDGE—E. 204th St. nr. Webster Ave. 655-1070. Program unavailable.

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Apr. 3: *3:15—Moment of Truth.* Beg. Apr. 4: *Eyes of Fire.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*April Fool's Day.* #2—*Gung Ho.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Just Between Friends.* #2—*Hannah and Her Sisters.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Apr. 3: *3:15—Moment of Truth.* Beg. Apr. 4: *P.O.W.: The Escape.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*RAD.* #2—*Police Academy 3: Back in Training.* #3—Thru Apr. 3: *3:15—Moment of Truth.* Beg. Apr. 4: *Eyes of Fire.* #4—*Just Between Friends.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Apr. 3: *3:15—Moment of Truth.* Beg. Apr. 4: *P.O.W.: The Escape.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Police Academy 3: Back in Training.* #2—*April Fool's Day.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Gung Ho.* #2—*Out of Africa.* #3—*3:15—Moment of Truth; Care Bears Movie II.* #4—*The Color Purple.* #5—*Sleeping Beauty.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Apr. 3: *Police Academy 3: Back in Training.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Care Bears Movie II.* #2—*The Naked Cage; RAD.* #3—*The Color Purple.* #4—*Bad Girls Dormitory.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Apr. 3: *Sleeping Beauty.* Beg. Apr. 4: *P.O.W.: The Escape.* #2—*Lucas.* #3—*Police Academy 3: Back in Training.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Lucas.* #2—*RAD.* #3—*April Fool's Day.* #4—*Pretty in Pink.* #5—*Down and Out in Beverly Hills.* #6—*The Money Pit.* #7—*F/X; Care Bears Movie II.* #8—*Police Academy 3: Back in Training.* #9—*Gung Ho.* #10—*Just Between Friends.* #11—*Hannah and Her Sisters.* #12—*The Color Purple; GoBots: Battle of the Rock Lords.* #13—*Out of Africa; Care Bears Movie II.*

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Sleeping Beauty.* #2—*Out of Africa.* #3—*Hannah and Her Sisters.* #4—Thru Apr. 3: *RAD.* Beg. Apr. 4: *The Toxic Avenger.* #5—*Just Between Friends.* #6—*Down and Out in Beverly Hills; Care Bears Movie II.* #7—Thru Apr. 3: *3:15—Moment of Truth.* Beg. Apr. 4: *P.O.W.: The Escape.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Police Academy 3: Back in Training.* #2—*April Fool's Day.* #3—*The Money Pit.* #4—*Gung Ho.* #5—*Pretty in Pink; GoBots: Battle of the Rock Lords.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Just Between Friends.* #2—Thru Apr. 3: *Pretty in Pink; GoBots: Battle of the Rock Lords.* Beg. Apr. 4: *The Toxic Avenger.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Gung Ho.* #2—*The Money Pit.* #3—*April Fool's Day.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Police Academy 3: Back in Training.* #2—Thru Apr. 3: *Care Bears Movie II.* Beg. Apr. 4: *P.O.W.: The Escape.* #3—*Out of Africa.* #4—*The Color Purple.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*Lucas.* #2—Thru Apr. 3: *3:15—Moment of Truth.* Beg. Apr. 4: *Eyes of Fire.* #3—*RAD.* #4—*Sleeping Beauty.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Hannah and Her Sisters.* #2—*RAD.* #3—*Police Academy 3: Back in Training.* #4—*The Money Pit.* #5—*Gung Ho; Care Bears Movie II.* #6—Thru Apr. 3: *Just Between Friends.* Beg. Apr. 4: *P.O.W.: The Escape.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Gung Ho.* #2—*Just Between Friends; GoBots: Battle of the Rock Lords.* #3—*Police Academy 3: Back in Training; Care Bears Movie II.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Color Purple; Care Bears Movie II.* #2—*Sleeping Beauty.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Police Academy 3: Back in Training.* #2—*The Color Purple.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*House; Bad Girls Dormitory.* #2—*April Fool's Day.* #3—*The Money Pit.* #4—*3:15—Moment of Truth.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Police Academy 3: Back in Training.* #2—*The Color Purple.* #3—*Bad Girls Dormitory; Care Bears Movie II.* #4—*April Fool's Day.*

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213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Hannah and Her Sisters.* #2—*April Fool's Day.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Lucas.* #2—*RAD.* #3—*Out of Africa; Sleeping Beauty.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Apr. 3: *3:15—Moment of Truth.* Beg. Apr. 4: *P.O.W.: The Escape.* #2—Thru Apr. 3: *The Hills Have Eyes II.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Apr. 3: *Out of Africa.* Beg. Apr. 4: *The Jewel of the Nile.* #2—Program unavailable.

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Down and Out in Beverly Hills.* #2—*3:15—Moment of Truth; Care Bears Movie II.* #3—*April Fool's Day.* #4—*Police Academy 3: Back in Training.* #5—*The Money Pit.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*The Money Pit.* #2—*Just Between Friends; Care Bears Movie II.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*April Fool's Day.* #2—*Police Academy 3: Back in Training.* #3—Thru Apr. 3: *Sleeping Beauty.* Beg. Apr. 4: *P.O.W.: The Escape.* #4—*The Money Pit.* #5—*3:15—Moment of Truth; Care Bears Movie II.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—*April Fool's Day.* #2—*3:15—Moment of Truth.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Lucas.* #2—Thru Apr. 3: *3:15—Moment of Truth; Care Bears Movie II.* Beg. Apr. 4: *P.O.W.: The Escape.* #3—*Sleeping Beauty.* #4—*Police Academy 3: Back in Training.* #5—*RAD.* #6—*Just Between Friends.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Lucas.* #2—*Hannah and Her Sisters.* #3—*RAD.* #4—Thru Apr. 3: *The Color Purple; Care Bears Movie II.* Beg. Apr. 4: *P.O.W.: The Escape.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Apr. 3: *Sleeping Beauty.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Hannah and Her Sisters.* #2—*Out of Africa.* #3—*Down and Out in Beverly Hills.* #4—*The Color Purple; Sleeping Beauty.* #5—*Just Between Friends; GoBots: Battle of the Rock Lords.* #6—*Lucas.* #7—*The Money Pit.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*The Money Pit.* #2—*April Fool's Day.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*F/X; Care Bears Movie II.* #2—*Out of Africa.* #3—*Gung Ho.* #4—*Down and Out in Beverly Hills; Sleeping Beauty.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Gung Ho.* #2—*The Color Purple.* #3—*RAD.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Lucas.* #2—Thru Apr. 3: *The Money Pit; Care Bears Movie II.* Beg. Apr. 4: *P.O.W.: The Escape.* #3—*Police Academy 3: Back in Training.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Just Between Friends.* #2—*Down and Out in Beverly Hills.* #3—*Sleeping Beauty.* #4—Thru Apr. 3: *3:15—Moment of Truth.* Beg. Apr. 4: *Eyes of Fire.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Out of Africa.* #2—*Murphy's Romance.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*The Color Purple; Care Bears Movie II.* #2—*Lucas.* #3—*Hannah and Her Sisters.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Down and Out in Beverly Hills.* #2—*Sleeping Beauty.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Gung Ho.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Police Academy 3: Back in Training.* #2—*Just Between Friends.* #3—Thru Apr. 3: *3:15—Moment of Truth.* Beg. Apr. 4: *Eyes of Fire.* #4—*RAD.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Down and Out in Beverly Hills.* #2—*April Fool's Day; Care Bears Movie II.* #3—*Just Between Friends.* #4—*The Money Pit; GoBots: Battle of the Rock Lords.* #5—*Hannah and Her Sisters.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Pretty in Pink.* #2—*RAD.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*April Fool's Day.* #2—*Just Between Friends; Care Bears Movie II.* #3—Thru Apr. 3: *Gung Ho.* Beg. Apr. 4: *P.O.W.: The Escape.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*The Money Pit.* #2—*Lucas.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Police Academy 3: Back in Training.* #2—*RAD.* #3—Thru Apr. 3: *Out of Africa.* Beg. Apr. 4: *P.O.W.: The Escape.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*April Fool's Day.* #2—Thru Apr. 3: *Murphy's Romance.* Beg. Apr. 4 (tent.): *The Color Purple.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Police Academy 3: Back in Training.* #2—Thru Apr. 3: *3:15—Moment of Truth; Care Bears Movie II.* Beg. Apr. 4: *Eyes of Fire.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*The Jewel of the Nile.* #2—*F/X.* #3—*Pretty in Pink.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Sleeping Beauty.* #2—*Down and Out in Beverly Hills; Care Bears Movie II.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Just Between Friends.* #2—*Down and Out in Beverly Hills; Care Bears Movie II.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*The Money Pit.* #2—*April Fool's Day.*

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400. ELTINGVILLE—AMBOY—356-3800. #1—*Pretty in Pink.* #2—*GoBots: Battle of the Rock Lords.*

401. NEW DORP—HYLAN—351-6601. #1—*Hannah and Her Sisters.* #2—*Gung Ho.*

402. NEW DORP—LANE—351-2110. *April Fool's Day.*

403. NEW DORP—RAE—979-0444. #1—*Police Academy 3: Back in Training.* #2—*RAD.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Money Pit.* #2—*Out of Africa; Sleeping Beauty.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Police Academy 3: Back in Training.* #2—*Lucas.*

LONG ISLAND

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500. BALDWIN—GRAND AVENUE—223-2323. #1—*April Fool's Day.* #2—*Just Between Friends; Care Bears Movie II.*

503. BELLMORE—MOVIES—783-7200. Thru Apr. 3: *The Jewel of the Nile.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Down and Out in Beverly Hills.* #2—*Sleeping Beauty.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Police Academy 3: Back in Training.* #2—*Lucas.* #3—Thru Apr. 3: *3:15—Moment of Truth; The Color Purple.* Beg. Apr. 4: *P.O.W.: The Escape.* #4—Thru Apr. 3: *Just Between Friends; Care Bears Movie II.* Beg. Apr. 4: *Eyes of Fire.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Sleeping Beauty.* #2—*The Money Pit.* #3—*Pretty in Pink.* #4—*Down and Out in Beverly Hills.* #5—*RAD.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Lucas.* #2—*Police Academy 3: Back in Training.* #3—*Gung Ho.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—*RAD.*

511. HEWLETT—RKO—791-6768. Apr. 2–8: *Rocky IV.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Apr. 3: *3:15—Moment of Truth; Sleeping Beauty.* Beg. Apr. 4: *Eyes of Fire.* #2—Thru Apr. 3: *Down and Out in Beverly Hills.* Beg. Apr. 4: *P.O.W.: The Escape.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—*The Money Pit.* #3—*Just Between Friends.* #4—*Pretty in Pink.* #5—*Out of Africa.* #6—*April Fool's Day.*

514. LAWRENCE—RKO—371-0203. #1—*3:15—Moment of Truth; Care Bears Movie II.* #2—*April Fool's Day.* #3—*Gung Ho.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—*Murphy's Romance.* #2—Thru Apr. 3: *Twice in a Lifetime.* Beg. Apr. 4: *The Color Purple.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Pretty in Pink.* #2—*RAD.* #3—*Out of Africa.* #4—*April Fool's Day.* #5—*The Money Pit.* #6—*Gung Ho.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Apr. 3: *Down and Out in Beverly Hills; Sleeping Beauty.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*Lucas.* #2—*Hannah and Her Sisters.* #3—Thru Apr. 3: *Just Between Friends.* Beg. Apr. 4: *P.O.W.: The Escape.* #4—*RAD.*

519. LYNBROOK—STUDIO ONE—599-1444. *The Money Pit.*

520. MALVERNE—TWIN—599-6966. #1—Thru Apr. 3: *Murphy's Romance.* Beg. Apr. 4: *The Jewel of the Nile.* #2—Thru Apr. 3: *Twice in a Lifetime.* Beg. Apr. 4: *The Color Purple.*

521. MANHASSET—MANHASSET—627-7887. #1—*Down and Out in Beverly Hills.* #2—*Lucas.* #3—*Pretty in Pink; Sleeping Beauty.*

523. MASSAPEQUA—PEQUA—799-6464. *Hannah and Her Sisters.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Apr. 3: *Sleeping Beauty.* Beg. Apr. 4: *Out of Africa.* #2—*Police Academy 3: Back in Training.* #3—*Gung Ho.* #4—*The Money Pit.* #5—Thru Apr. 3: *3:15—Moment of Truth; Care Bears Movie II.* Beg. Apr. 4: *P.O.W.: The Escape.* #6—*Pretty in Pink.* #7—*Lucas.* #8—*RAD.* #9—Thru Apr. 3: *Just Between Friends; GoBots: Battle of the Rock Lords.* Beg. Apr. 4: *Eyes of Fire.*

525. MERRICK—TWIN—546-1270. #1—*Police Academy 3: Back in Training.* #2—*The Money Pit.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*April Fool's Day.* #2—Thru Apr. 3: *Just Between Friends; Care Bears Movie II.* Beg. Apr. 4: *Out of Africa.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

528. OLD BETHPAGE—CINE CAPRI—752-1610. *F/X.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Just Between Friends.* #2—Thru Apr. 3: *Sleeping Beauty.* Beg. Apr. 4: *P.O.W.: The Escape.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*Gung Ho.* #2—*Down and Out in Beverly Hills.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Police Academy 3: Back in Training.* #2—*Hannah and Her Sisters.* #3—*Out of Africa; Just Between Friends.* #4—*The Money Pit.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Police Academy 3: Back in Training.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Pretty in Pink.* #2—*The Color Purple.*

535. ROSLYN—ROSLYN—621-8488. #1—*Brazil; Care Bears Movie II.* #2—*Turtle Diary.*

536. SYOSSET—SYOSSET—921-5810. #1—*Lucas.* #2—*RAD.* #3—*Police Academy 3: Back in Training.*

537. SYOSSET—UA CINEMA 150—364-0700. *Hannah and Her Sisters.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*RAD.* #2—*The Jewel of the Nile.* #3—*Lucas.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*F/X; GoBots: Battle of the Rock Lords.* #2—*Out of Africa.* #3—*House; Sleeping Beauty.* #4—*Down and Out in Beverly Hills.* #5—*Gung Ho.* #6—*The Money Pit.* #7—

April Fool's Day. #8—*Pretty in Pink.* #9—*Just Between Friends.* #10—*9½ Weeks; Care Bears Movie II.* #11—*Hannah and Her Sisters.* #12—*3:15—Moment of Truth.* #13—*Police Academy 3: Back in Training.* #14—*The Color Purple.*

540. WANTAGH—RKO—781-6969. Apr. 2–8: *Rocky IV.*

541. WESTBURY—DRIVE-IN—334-3400. #1—Thru Apr. 3: *Police Academy 3: Back in Training.* Beg. Apr. 4: *Eyes of Fire.* #2—Thru Apr. 3: *Gung Ho.* Beg. Apr. 4: *P.O.W.: The Escape.* #3—*April Fool's Day.*

542. WESTBURY—WESTBURY—333-1911. #1—Program unavailable. #2—*The Trip to Bountiful.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Lucas.* #2—*RAD.* #3—*Hannah and Her Sisters.*

601. BABYLON—RKO—669-0700. #1—*Out of Africa.* #2—*3:15—Moment of Truth; Care Bears Movie II.*

602. BABYLON—SOUTH BAY—587-7676. #1—*The Money Pit.* #2—*Down and Out in Beverly Hills; Sleeping Beauty.* #3—*April Fool's Day.*

603. BAY SHORE—CINEMA—665-1722. Thru Apr. 3: *Just Between Friends.* Beg. Apr. 4: *P.O.W.: The Escape.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Sleeping Beauty.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Pretty in Pink.* #2—*The Color Purple; GoBots: Battle of the Rock Lords.* #3—*The Money Pit.* #4—*RAD.* #5—*Down and Out in Beverly Hills.* #6—*Hannah and Her Sisters; Care Bears Movie II.* #7—*Police Academy 3: Back in Training.* #8—*Lucas.* #9—*Gung Ho.* #10—*Just Between Friends.* #11—*April Fool's Day.* #12—*Out of Africa; Sleeping Beauty.*

609. COMMACK—MULTIPLEX—462-6953. #1—*April Fool's Day.* #2—*Pretty in Pink.* #3—*Gung Ho.* #4—*Police Academy 3: Back in Training.* #5—*The Money Pit.* #6—*RAD.* #7—*Down and Out and Beverly Hills; Care Bears Movie II.* #8—*Just Between Friends; GoBots: Battle of the Rock Lords.* #9—*Hannah and Her Sisters; Sleeping Beauty.* #10—*The Color Purple.* #11—*F/X.*

610. COMMACK—RKO—499-4545. #1—*Out of Africa.* #2—*Lucas.*

611. CORAM—PINE—698-6442. #1—*Down and Out in Beverly Hills; Care Bears Movie II.* #2—*Out of Africa.* #3—*April Fool's Day.* #4—*Lucas.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—*The Money Pit.* #4—*Lucas.* #5—*Sleeping Beauty.* #6—*Pretty in Pink.* #7—Thru Apr. 3: *Just Between Friends.* Beg. Apr. 4: *P.O.W.: The Escape.* #8—*Care Bears Movie II.* #9—*Hannah and Her Sisters.* #10—*GoBots: Battle of the Rock Lords.* #11—*RAD.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Police Academy 3: Back in Training.* #2—*Hannah and Her Sisters.* #3—*Down and Out in Beverly Hills; Sleeping Beauty.* #4—*Lucas.* #5—*RAD.*

614. ELWOOD—ELWOOD—499-7800. #1—*April Fool's Day.* #2—*The Money Pit.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Apr. 3: *Pretty in Pink; Care Bears Movie II.* Beg. Apr. 4: *Eyes of Fire.* #2—Thru Apr. 3: *Just Between Friends; Sleeping Beauty.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Gung Ho.* #2—*Out of Africa; Care Bears Movie II.* #3—*The Color Purple.* #4—*Down and Out in Beverly Hills.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Police Academy 3: Back in Training.*

620. ISLIP—ISLIP—581-5200. #1—*Hannah and Her Sisters.* #2—*Out of Africa.* #3—*The Money Pit; GoBots: Battle of the Rock Lords.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Lucas.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. Thru Apr. 3: *The Jewel of the Nile.* Beg. Apr. 4: *F/X.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*RAD.* #2—*April Fool's Day.* #3—*Gung Ho.* #4—*Out of Africa.* #5—*Police Academy 3: Back in Training.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Apr. 3: *The Jewel of the Nile.* Beg. Apr. 4: *F/X.*

628. OAKDALE—OAKDALE—589-8118. Thru Apr. 3: *Sleeping Beauty.* Beg. Apr. 4 (tent.): *Out of Africa.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Police Academy 3: Back in Training.* #2—*Lucas.* #3—*April Fool's Day.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Gung Ho.* #2—*RAD.*

633. PORT JEFFERSON—MINI EAST—928-6555. *Police Academy 3: Back in Training.* **WEST**—*The Money Pit.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Apr. 2–8: *Rocky IV.*

635. RIVERHEAD—SUFFOLK—727-3133. Thru Apr. 3: *Just Between Friends.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Apr. 3: *The Official Story.* Beg. Apr. 4: *Brazil.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*Pretty in Pink; Care Bears Movie II.* #2—*The Money Pit; GoBots: Battle of the Rock Lords.* #3—*Out of Africa.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Apr. 3: *Sleeping Beauty.* Beg. Apr. 4 (tent.): *Out of Africa.* #2—Thru Apr. 3: *The Jewel of the Nile.* Beg. Apr. 4 (tent.): *The Color Purple.*

640. SMITHTOWN—SMITHTOWN—265-1551. *Hannah and Her Sisters.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Gung Ho.* #2—*April Fool's Day.* #3—*The Money Pit.*

642. STONY BROOK—LOEWS—751-2300. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.* #3—*The Money Pit.*

643. WEST ISLIP—TWIN—669-2626. Program unavailable.

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Gung Ho.* #2—*The Money Pit; Care Bears Movie II.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Apr. 3: *Just Between Friends.* Beg. Apr. 4: *P.O.W.: The Escape.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Hannah and Her Sisters.* #2—*Gung Ho.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *April Fool's Day.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Just Between Friends.* #2—*Lucas.* #3—*RAD.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Hannah and Her Sisters.* #2—*RAD.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Lucas.* #2—*Gung Ho.* #3—*Pretty in Pink.* #4—*Police Academy 3: Back in Training.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Hannah and Her Sisters.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Police Academy 3: Back in Training.* #2—*Just Between Friends.* #3—*Lucas.* #4—*Down and Out in Beverly Hills; Care Bears Movie II.*

709. MOUNT VERNON—PARKWAY—664-3311. Program unavailable.

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*April Fool's Day.* #2—*The Color Purple.* #3—*3:15—Moment of Truth; Care Bears Movie II.* #4—*Police Academy 3: Back in Training.* #5—*The Money Pit.* #6—*Sleeping Beauty.* #7—*Gung Ho.*

712. OSSINING—ARCADIAN—941-5200. #1—*The Money Pit.* #2—*Out of Africa.* #3—*Police Academy 3: Back in Training.*

713. PEEKSKILL—BEACH—737-6262. #1—*Lucas.* #2—*Hannah and Her Sisters.* #3—*Care Bears Movie II.* #4—*Just Between Friends.* #5—*RAD.* #6—*The Color Purple.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Gung Ho.* #2—*Sleeping Beauty.* #3—*April Fool's Day.* #4—*Police Academy 3: Back in Training.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Apr. 3: *The Jewel of the Nile.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Gung Ho; Care Bears Movie II.* #2—*April Fool's Day.*

717. RYE—RYE RIDGE—939-8177. #1—*The Money Pit.* #2—*Gung Ho.*

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718. SCARSDALE—FINE ARTS—723-6699. Thru Apr. 3: *The Official Story.* Beg. Apr. 4: *Turtle Diary.*

719. SCARSDALE—PLAZA—725-0078. Thru Apr. 3: *F/X.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*The Money Pit.* #2—*The Color Purple.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Apr. 3: *The Jewel of the Nile.* Beg. Apr. 4: *F/X.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple; Care Bears Movie II.* #3—*Sleeping Beauty.* #4—*April Fool's Day.*

723. YONKERS—MOVIELAND—793-0002. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—*Hannah and Her Sisters.* #4—*Pretty in Pink.*

724. YONKERS—PARK HILL—969-4477. #1—*3:15—Moment of Truth.* #2—*Hamburger . . . The Motion Picture.* #3—*Wildcats.* #4—*April Fool's Day.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Down and Out in Beverly Hills.* #2—*The Money Pit.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Just Between Friends.*

754. NANUET—RKO MOVIES—623-0211. #1—*Down and Out in Beverly Hills.* #2—*RAD.* #3—*The Money Pit; Care Bears Movie II.* #4—*The Color Purple.* #5—*Hannah and Her Sisters; Sleeping Beauty.*

755. NEW CITY—TOWN—634-5100. #1—*Just Between Friends.* #2—*The Money Pit.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Police Academy 3: Back in Training.* #2—*Lucas.*

757. NYACK—CINEMA EAST—358-6631. *Hannah and Her Sisters.*

759. PEARL RIVER—CENTRAL—735-2530. *Gung Ho.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Pretty in Pink.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*Gung Ho.* #2—*April Fool's Day; Care Bears Movie II.*

763. STONY POINT—9 W CINEMA—942-0303. *Sleeping Beauty.*

764. SUFFERN—LAFAYETTE—357-6030. *Down and Out and Beverly Hills.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *RAD.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Police Academy 3: Back in Training.* #2—*The Money Pit.*

801. DANBURY—CINE—743-2200. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.* #3—*The Color Purple.*

802. DANBURY—CINEMA—748-2923. #1—*Lucas.* #2—*Gung Ho.*

803. DANBURY—PALACE—748-7496. #1—*April Fool's Day.* #2—*Pretty in Pink.* #3—Thru Apr. 3: *3:15—Moment of Truth.* Beg. Apr. 4: *P.O.W.: The Escape.*

804. DARIEN—PLAYHOUSE—655-0100. *The Money Pit.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. *Pretty in Pink; Care Bears Movie II.*

807. GREENWICH—CINEMA—869-6030. #1—*The Money Pit.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*Pretty in Pink.*

810. NORWALK—CINEMA—838-4504. #1—*Pretty in Pink.* #2—*April Fool's Day.*

811. NORWALK—NORWALK—866-9202. *Police Academy 3: Back in Training.*

812. SOUTH NORWALK—SONO—866-9202. Apr. 1–3: *Jagged Edge; Agnes of God.* Apr. 4–7: *Runaway Train; The Makioka Sisters;* Apr. 5–6: Animation Festival: Salute to Chuck Jones. Apr. 8–10: *Chushingara.*

813. SPRINGDALE—STATE—325-0250. Thru Apr. 3: *White Nights.* Beg. Apr. 4: *The Color Purple.*

814. STAMFORD—AVON—324-9205. #1—Thru Apr. 3: *Down and Out in Beverly Hills.* Beg. Apr. 4 (tent.): *P.O.W.: The Escape.* #2—*April Fool's Day.*

815. STAMFORD—CINEMA—324-3100. #1—*Police Academy 3: Back in Training.* #2—*Gung Ho.* #3—*RAD.*

816. STAMFORD—PARK PLACE—323-1600. #1—*The Official Story.* #2—Thru Apr. 3: *3:15—Moment of Truth.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Lucas.* #2—*Just Between Friends.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Police Academy 3: Back in Training.* #2—*Hannah and Her Sisters.* #3—Thru Apr. 3: *Wildcats.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Gung Ho.* #2—*Lucas.* #3—227-9619. *Hannah and Her Sisters.* #4—226-6666. *The Money Pit.*

820. WESTPORT—POST—227-0500. *Just Between Friends.*

821. WILTON—CINEMA—762-5678. *Sleeping Beauty.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Police Academy 3: Back in Training.* #2—*Pretty in Pink; Care Bears Movie II.* #3—*April Fool's Day.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Color Purple.* #2—*Lucas.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Gung Ho.* #2—*April Fool's Day.* #3—*The Money Pit.*

903. JERSEY CITY—STATE—653-5200. #1—*3:15—Moment of Truth.* #2—*Police Academy 3: Back in Training.* #3—Thru Apr. 3: *Down and Out in Beverly Hills.* Beg. Apr. 4: *Eyes of Fire.* #4—Thru Apr. 3: *Sleeping Beauty.* Beg. Apr. 4: *P.O.W.: The Escape.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.* #3—*RAD.* #4—*Lucas.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*The Money Pit.* #2—*Pretty in Pink.* #3—*April Fool's Day.* #4—*Out of Africa.* #5—*Down and Out in Beverly Hills; Care Bears Movie II.* #6—*Hannah and Her Sisters; Just Between Friends.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Apr. 3: *The Naked Cage; Nomads.* Beg. Apr. 4: *Hamburger . . . The Motion Picture; The Hills Have Eyes II.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Program unavailable.

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Gung Ho.* #2—*Police Academy 3: Back in Training.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Hannah and Her Sisters.*

914. IRVINGTON—CASTLE—372-9324. #1—Thru Apr. 3: *April Fool's Day; Silver Bullet.* Beg. Apr. 4: *Eyes of Fire.* #2—Thru Apr. 3: *3:15—Moment of Truth; Caged Women.* Beg. Apr. 4: *P.O.W.: The Escape.*

915. LIVINGSTON—COLONY—992-0800. *Just Between Friends.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Down and Out in Beverly Hills.*

917. MILLBURN—RKO—376-0800. #1—*The Money Pit.* #2—*Sleeping Beauty.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Out of Africa.* #2—*The Money Pit.* #3—*Down and Out in Beverly Hills.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Sleeping Beauty.* #2—*April Fool's Day.* #3—*House.*

920. NUTLEY—FRANKLIN—667-1777. #1—*April Fool's Day.* #2—*Sleeping Beauty.* #3—Thru Apr. 3: *Down and Out in Beverly Hills; Care Bears Movie II.* Beg. Apr. 4: *P.O.W.: The Escape.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*RAD.* #2—*Just Between Friends.* #3—*Lucas.*

922. VERONA—VERONA—239-0880. *Police Academy 3: Back in Training.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Lucas.* #2—*Gung Ho.* #3—*The Color Purple.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Apr. 3: *The Jewel of the Nile.*

931. CRANFORD—RKO—276-9120. #1—*The Money Pit.* #2—*Sleeping Beauty.*

932. ELIZABETH—ELMORA—352-3483. *Out of Africa.*

933. LINDEN—TWIN—925-9787. #1—*Out of Africa.* #2—*Just Between Friends; Sleeping Beauty.*

934. ROSELLE PARK—PARK—245-0358. *April Fool's Day.*

935. SUMMIT—STRAND—273-3900. *Lucas.*

936. UNION—FIVE POINTS—964-3466. #1—*The Color Purple.* #2—*Police Academy 3: Back in Training.*

937. UNION—LOST PICTURE SHOW—964-4497. *Hannah and Her Sisters.*

938. UNION—RKO—686-4373. #1—*Gung Ho.* #2—*Pretty in Pink; Care Bears Movie II.*

939. WESTFIELD—RIALTO—232-1288. #1—*Lucas.* #2—*Down and Out in Beverly Hills.* #3—*RAD.*

940. WESTFIELD—TWIN—654-4720. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *April Fool's Day.*

951. CLOSTER—CLOSTER—768-8800. *Gung Ho.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*April Fool's Day.* #2—*Just Between Friends.* #3—*The Money Pit.* #4—*Hannah and Her Sisters.*

953. EMERSON—TOWN—261-1000. *Gung Ho.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Sleeping Beauty.* #2—*Just Between Friends.*

955. FAIRVIEW—TWIN—941-2424. #1—*Gung Ho.* #2—*RAD.*

956. FORT LEE—LINWOOD—944-6900. #1—*Police Academy 3: Back in Training.* #2—*Lucas.*

957. FORT LEE—SHARON—224-0202. *Out of Africa; Care Bears Movie II.*

958. OAKLAND—TWIN—337-4478. #1—*Police Academy 3: Back in Training.* #2—*Down and Out in Beverly Hills.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Apr. 3: *Murphy's Romance.* #2—Thru Apr. 3: *The Jewel of the Nile.*

960. PARAMUS—CINEMA 35—845-5070. *Just Between Friends.*

961. PARAMUS—DRIVE-IN—368-1440. Apr. 4–6: *Eyes of Fire; The Concrete Jungle.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Sleeping Beauty.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Gung Ho.* #2—*Out of Africa.* #3—*The Official Story.* #4—*The Color Purple.* #5—*April Fool's Day.* #6—*Down and Out in Beverly Hills.* #7—*Hannah and Her Sisters.* #8—*Lucas.* #9—*3:15—Moment of Truth; Care Bears Movie II.* #10—*Pretty in Pink.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*The Money Pit.* #2—*RAD.* #3—*Police Academy 3: Back in Training.*

965. RAMSEY—CINEMA—825-2090. *Just Between Friends; GoBots: Battle of the Rock Lords.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Apr. 3: *The Jewel of the Nile; The Care Bears Movie.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Gung Ho.* #2—*Pretty in Pink.* #3—*Down and Out in Beverly Hills; Care Bears Movie II.* #4—*Lucas.*

969. RIDGEWOOD—ROSEBUD—670-9183. Mar. 31–Apr. 3: *The Defiant Ones.* Apr. 4–6: *My Favorite Wife.* Apr. 7–10: *Double Indemnity.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Apr. 3: *Prizzi's Honor.* #2—Thru Apr. 3: *Quicksilver; Sleeping Beauty.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Just Between Friends.* #2—*Sleeping Beauty.* #3—*Turtle Diary.* #4—*Crossroads.* #5—*House.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *The Money Pit.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Just Between Friends.* #2—*Hannah and Her Sisters.* #3—*Police Academy 3: Back in Training.* #4—*Lucas.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ANGRY HARVEST—(1 hr. 42 min., '85) In German, Eng. subtitles. In Silesia during World War II, a prosperous Polish farmer harbors and lusts after a beautiful Jewish fugitive from a death train. With Armin Mueller-Stahl and Elisabeth Trissenaar. Screenplay by Agnieszka Holland and Paul Hengge. Dir. Holland. **81**

APRIL FOOL'S DAY—(1 hr. 30 min., '86) In a mansion on a desolate island, someone takes the traditional pranks of April Fool's Day a few terrifying steps further. With Jay Baker, Deborah Foreman, Deborah Goodrich, Ken Olandt, and Griffin O'Neal. Screenplay by Danilo Bach. Dir. Fred Walton. R. **32, 67, 88, 100, 103, 108, 114, 201, 203, 211, 212, 213, 217, 219, 220, 305, 316, 318, 321, 328, 402, 500, 513, 514, 516, 526, 539, 541, 602, 607, 609, 611, 614, 624, 629, 641, 701, 710, 714, 716, 722, 724, 762, 803, 810, 814, 900, 902, 905, 914, 919, 920, 934, 950, 952, 963**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness. The movie is often funny in a weird way, but like so many fantasists, Gilliam has only a rudimentary feeling for narrative, and eventually he begins repeating himself. With Jonathan Pryce as the quietly rebellious hero and Robert De Niro as the chief terrorist. Charles McKeown and Tom Stoppard worked on the screenplay. (Jan. 27, 1986) PG-13. **6, 47, 535, 636**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 46, 68, 110, 112, 114, 204, 209, 210, 212, 214, 302, 304, 307, 312, 321, 506, 513, 515, 520, 534, 539, 607, 609, 618, 639, 710, 713, 720, 722, 754, 801, 808, 813, 901, 923, 936, 963**

DESERT HEARTS—(1 hr. 37 min., '86) A professor at a New York City university journeys to Reno, Nevada, to get a divorce from her husband, and meets a young woman who changes her life. With Helen Shaver, Patricia Charbonneau, and Audra Lindley. Screenplay by Natalie Cooper, based on Jane Rule's novel *Desert of the Heart.* Dir. Donna Deitch. R. **57**

DONA HERLINDA AND HER SON—(1 hr. 30 min., '85) In Spanish, Eng. subtitles. A romantic fable about the highly manipulative mother of a young Mexican doctor who wishes to preserve her son's relationships with both his feminist fiancée and his male lover. With Guadalupe Del Toro, Marco Antonio Treviño, Leticia Lupersio, and Arturo Meza. Written and directed by Jaime Humberto Hermosillo. **5**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles (Beverly Hills, to be precise), where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans are absurd, but their quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in the Whiteman pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the disorganized Whiteman household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally a little vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **20, 36, 39, 54, 88, 89, 114, 200, 217, 304, 306, 309, 313, 316, 326, 327, 505, 507, 512, 517, 521, 527, 531, 539, 602, 607, 609, 611, 613, 618, 707, 722, 725, 754, 764, 805, 814, 903, 905, 916, 918, 920, 939, 958, 963, 968**

EYES OF FIRE—(1 hr. 26 min., '86) A ghost story set in pre-Revolutionary America, written and directed by surrealist photographer Avery Crounse. With Guy Boyd, Karlene Crockett, Dennis Lipscomb, Rebecca Stanley, and Fran Ryan. R. **40, 102, 106, 205, 309, 315, 322, 506, 512, 524, 541, 615, 903, 914, 961**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. The director, Robert Mandel (*Independence Day*), turns out to be good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked a lot better if the special effects had fooled us as well. With Brian Dennehy, Jerry Orbach, and Diane Venora. (Mar. 10, 1986) R. **11, 40, 60, 114, 306, 324, 528, 539, 609, 623, 627, 719, 721**

GINGER & FRED—(2 hr. 6 min., '86) In Italian, Eng. subtitles. Hell to sit through until the very end. Federico Fellini's new film is about an old dance team—they haven't been partners for 30 years—that is reunited for a nostalgic appearance on a TV variety show. Amelia (Giulietta Masina), who married and turned herself into a middle-class housewife, has held up pretty well, but Pippo (Marcello Mastroianni) has become a mess. Sodden, exhausted, and cynical, he's become a windbag and a bum. As these two undergo the bizarre preparatory rituals for appearing on TV, Fellini gives us a spoof of television and of a society dominated by television that is more exhausted and depressed than angry. The crushingly vulgar images are frenzied yet also sullen and lifeless. Watching them, we may feel that disgust is the only thing keeping Fellini alive; his dismay lies on the film like a shroud. Yet when Mastroianni and Masina step into the lights and perform, the movie attains a noble dignity. In Fellini's view, a performer's courage—whatever remains of his instinct—is the only thing that television can't destroy. Screenplay by Fellini, Tonino Guerra, and Tullio Pinelli. (Mar. 31, 1986) PG-13. **64**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) A likable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5**

GUNG HO—(1 hr. 51 min., '86) Amiable comedy from Ron Howard about a Japanese automotive giant that takes over a defunct plant in Pennsylvania. The Americans are eager for jobs, but they can't possibly work as hard as the Japanese want them to. Utterly dedicated and joyless, the Japanese are shocked that the men want to be treated as individuals. The movie has a real subject, but Howard and screenwriters Lowell Ganz and Babaloo Mandel work it for the most obvious gags and contrasts. Michael Keaton stars as the plant foreman, a man who tries to make everybody like him and winds up lying to his men. The role seems based on the Eddie Bracken weakling that Preston Sturges, in *Hail the Conquering Hero,* made into such a wrenching example of small-town ingratiation and fear. But the filmmakers don't provide the framework for that kind of satire, and Keaton is more a comic than an actor; the picture is stolen from him by Gedde Wantanabe, who plays an executive losing faith in the Japanese business ethos. Wantanabe, with his soulful face and big glasses, gives a comic performance of exceptional dignity, strength, and sweetness. (Mar. 24, 1986) PG-13. **25, 32, 67, 85, 103, 110, 114, 201, 203, 206, 208, 301, 306, 307, 314, 318, 401, 508, 510, 514, 516, 524, 531, 539, 541, 604, 607, 609, 612, 618, 624, 632, 641, 642, 644, 700, 705, 710, 714, 716, 717, 723, 759, 762, 802, 815, 819, 902, 904, 911, 923, 938, 951, 953, 955, 963, 968**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance—marriage, adultery, cohabitation, dating. The real matter of the movie, however, is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the warring parents. (Feb. 10, 1986) PG-13. **23, 33, 61, 85, 104, 114, 200, 206, 207, 213, 302, 304, 310, 312, 316, 401, 518, 523, 532, 537, 539, 600, 607, 609, 612, 613, 620, 640, 700, 703, 706, 713, 723, 754, 757, 801, 808, 818, 819, 905, 912, 937, 940, 952, 963, 974**

JUST BETWEEN FRIENDS—(1 hr. 50 min., '86) The friendship between two women, one married with children and the other single with a competitive career, is tested by unusual circumstances involving the men in their lives. With Mary Tyler Moore, Christine Lahti, Sam Waterston, and Ted Danson. Written and directed by Allan Burns. PG-13. **24, 43, 55, 104, 106, 114, 200, 202, 206, 207, 208, 218, 300, 304, 309, 310, 315, 316, 318, 327, 403, 500, 506, 513, 518, 524, 526, 529, 532, 539, 603, 607, 609, 612, 615, 635, 645, 702, 707, 713, 753, 755, 801, 817, 820, 905, 915, 921, 933, 940, 952, 954, 960, 965, 971, 974**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **53**

LUCAS—(1 hr. 39 min., '86) A fourteen-year-old individualist tries out for his school's football team, risking injury and ridicule, to win over the girl he loves. With Corey Haim, Kerri Green, Charlie Sheen, Courtney Thorne-Smith, and Winona Ryder. Written and directed by David Seltzer. PG-13. **22, 30, 50, 66, 113, 114, 205, 214, 300, 302, 304, 308, 312, 319, 405, 506, 508, 518, 521, 524, 536, 538, 600, 607, 610, 611, 612, 613, 621, 629, 702, 705, 707, 713, 756, 802, 817, 819, 901, 904, 921, 923, 935, 939, 956, 963, 968, 974**

LAS MADRES: THE MOTHERS OF PLAZA DE MAYO—(1 hr. 4 min., '85) In Spanish and English, Eng. subtitles. A documentary about a movement of Argentinean mothers whose sons and daughters are among the thousands who "disappeared" during the reign of the recent military government. Dir. Susana Munoz and Lourdes Portillo. **1**

THE MONEY PIT—(1 hr. 30 min., '86) Tom Hanks and Shelley Long, in the kind of roles once played by real movie stars, burlesque their way through a sort of slapstick, destruction-derby remake of *Mr. Blandings Builds His Dream House.* Though directed by Richard Benjamin, who showed wonderful comic timing in *My Favorite Year,* the movie is unaccountably bad in just about every scene. Crudity like this defies analysis; it's a weird natural disaster, like a hailstorm of rotten eggs. With Alexander Godunov, who is amusingly vainglorious as a primping symphony conductor. (Mar. 31, 1986) PG. **25, 31, 62, 85, 114, 201, 203, 206, 211, 217, 218, 219, 304, 305, 308, 316, 319, 328, 404, 507, 513, 516, 519, 524, 525, 532, 539, 602, 607, 609, 612, 614, 620, 633, 637, 641, 642, 644, 710, 712, 717, 720, 725, 754, 755, 800, 804, 807, 819, 902, 905, 917, 918, 931, 952, 964, 973**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneurial type. The uncle sets up Omar in business as manager of a failing laundromat in South London, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers stretch hands across racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistani émigrés, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Kureishi's loyalties are split, and the movie benefits from his mixed-up feelings. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84**

9½ WEEKS—(1 hr. 53 min., '86) The only thing we learn about sadists and masochists from this S&M romantic drama is that they're extraordinarily quiet. Early on, Mickey Rourke, as a New York financial whiz with a hundred identical suits, asserts his mastery over beautiful Kim Basinger by whispering across rooms to her. Basinger whispers back, and from that point on she belongs to him. The movie was directed by Adrian Lyne (*Flashdance*), who started out by making commercials. Lyne is still making them. Despite the colorful sex (brief, violent encounters in odd, cold, and wet places; eager tongues working on fruits and vegetables, etc.), *9½ Weeks* has the least sensual look and rhythm possible; it keeps drifting off into static, shiny attempts to make the ultimate perfume ad. Basinger is beautiful and immensely likable and Mickey Rourke is attractive, though inaudible. They are the right stars for erotic drama, but *9½ Weeks* is almost completely boring. (Mar. 3, 1986) R. **44, 80, 539**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from exile and inadvertently raises the possibility that the daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **11, 81,** New Community Cinema (See **Museums, Societies, Etc.**), **636, 718, 816, 963**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 33, 62, 85, 88, 110, 114, 200, 204, 214, 216, 304, 306, 311, 320, 404, 513, 516, 524, 526, 527, 532, 539, 601, 607, 610, 611, 618, 620, 624, 628, 637, 639, 712, 761, 805, 807, 905, 918, 932, 933, 957, 963**

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, eat dinner, go to a party, and so on. The movie is pro-monogamy, pro-friendship, pro-women, very clean, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. (Mar. 3, 1986) **84**

POLICE ACADEMY 3: BACK IN TRAINING—(1 hr. 30 min., '86) The graduating class of the original *Police Academy* returns to help a new batch of odd recruits. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Marion Ramsey, Leslie Easterbrook, Art Metrano, Tim Kazurinsky, Bobcat Goldthwait, and George Gaynes. Screenplay by Gene Quintano. Dir. Jerry Paris. PG. **21, 35, 54, 68, 85, 100, 106, 108, 111, 113, 114, 201, 204, 206, 208, 210, 212, 217, 219, 300, 301, 308, 315, 320, 322, 403, 405, 506, 508, 510, 524, 525, 532, 533, 536, 539, 541, 604, 607, 609, 612, 613, 619, 624, 629, 633, 642, 705, 707, 710, 712, 714, 723, 756, 800, 811, 815, 818, 900, 903, 904, 911, 922, 936, 956, 958, 964, 974**

PRETTY IN PINK—(1 hr. 36 min., '86) The new Molly Ringwald movie, written and produced by her usual collaborator, John Hughes, is as much a star vehicle as Garbo's *Queen Christina* or Bette Davis's *Now, Voyager.* The picture is hopelessly in love with Ringwald's freckles and bee-stung lips and long arms and legs and adorable gummy teenager's grin and mop of red hair. As Andie, a girl from the wrong side of the freeway, Molly makes cool-looking clothes, in thrift shop–Annie Hall style, out of scraps, old vests, and hats, yet the rich girls at her school—whorey vixens with too much blonde hair—treat her as a pariah. A sweet rich boy (Andrew McCarthy) invites her to the prom, and then, under pressure from friends, withdraws the invitation. John Hughes starts out making a movie about social class, but he doesn't go into the subject nearly far enough. The picture is less about class than the usual personality conflicts among adolescents. Still, Ringwald gives the material a ripe, romantic glow. With James Spader as a rich sleaze, Jon Cryer as a jabbering put-on artist, and Annie Potts as a sympathetic grown-up. Directed by Hughes protégé Howard Deutch. (Mar. 10, 1986) PG-13. **25, 36, 85, 114, 201, 202, 317, 324, 400, 507, 513, 516, 521, 524, 534, 539, 607, 609, 612, 615, 637, 705, 723, 760, 803, 806, 808, 810, 900, 905, 938, 963, 968**

THE QUIET EARTH—(1 hr. 31 min., '85) In this film from New Zealand, a scientist wakes up one morning to a world with no living creatures. Starring Bruno Lawrence. Dir. Geoff Murphy. R. **49**

QUILOMBO—(1 hr. 54 min., '84) In Portuguese, Eng. subtitles. The third and last film of Carlos Diegues's trilogy, following *Ganga Zumba* (1963) and *Xica* (1976), about black slaves in seventeenth-century Brazil. With Antonio Pompêo, Zezé Motta, and Toni Tornado. Music by Gilberto Gil. Written and directed by Diegues. **82**

RAD—(1 hr. 33 min., '86) The adventures of a young man from a small town with a talent for daredevil BMX bicycle racing. With Bill Allen, Lori Loughlin, Bart Conner, Talia Shire, Ray Walston, and Jack Weston. Written by Sam Bernard and Geoffrey Edwards. Dir. Hal Needham. PG-13. **20, 37, 60, 65, 106, 112, 114, 200, 205, 206, 214, 300, 302, 307, 315, 317, 320, 403, 507, 510, 516, 518, 524, 536, 538, 600, 607, 609, 612, 613, 624, 632, 702, 703, 713, 754, 765, 815, 904, 921, 939, 955, 964**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. “Men prefer sorrow over joy!” someone wails near the end, and this is surely Kurosawa’s view as well. In this adaptation of *King Lear*, Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly “painted” of Kurosawa’s career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa’s work, we’re amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son’s vengeful wife, escapes the director’s kind of stately severity. It’s an old man’s film, but it still leaves you shaken. (Jan. 6, 1986) R. **51**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., ’86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster’s early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The book is a key document of the war against prudishness, and the filmmakers have kept Forster’s ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl largely stifled by her upbringing. In Florence, she’s confronted by sudden death and by physical passion, and she begins to wake up. Cranky and self-deluding, she’s not one of the great heroines, but her unfinished character becomes a kind of battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, James Ivory produces the most handsome and exciting scenes of his career. The use of Puccini’s music (from *Gianni Schicchi* and *La Rondine*), slightly overripe and just short of kitsch, completes the mood of sensuous expansion. With Maggie Smith as the prurient chaperone Charlotte, Julian Sands as the morose but virile young George Emerson, Denholm Elliott as his blunt-speaking anarchist father, Daniel Day Lewis as the priggish suitor, and Simon Callow as the clergyman Mr. Beebe. (Mar. 17, 1986) **52**

★ **SALVADOR**—(2 hr. 2 min., ’86) Oliver Stone, the author of the dreadful screenplays for *Midnight Express* and *Year of the Dragon*, has directed a politically irresponsible yet fascinating movie about El Salvador in 1980 and 1981. His hero is the real-life photojournalist Richard Boyle. Down and out in San Francisco, Boyle (James Woods) and an unemployed-D.J. buddy (James Belushi) climb into their jalopy and head south to the border. In San Salvador, Boyle, a sponger and conniver, tries to establish himself by lying to anyone who might help him, and he and his friend riff through the day like stand-up comics, whoring, boozing, and razzing the right-wing toughs they run into. This counterculture “Abbott and Costello Go to War” strategy is initially offensive, but the background pulls you in. Stone has created a frightening picture of a society in chaos; *Salvador* is an edgily exhilarating bad dream. The movie’s politics—especially the romanticization of the guerrillas—can’t be trusted, but its images of violence and disintegration are impossible to shake off. As Boyle faces death-squad bullies, Stone uses a hand-held camera for a kind of hair-trigger existential filmmaking—the air thick with loathing and violence—that is not just good but great. And James Woods gives the performance of his life. Boyle is a jittery hipster version of a Graham Greene sinner—a Catholic who sinks lower and lower and seeks redemption—and Woods takes us deep inside him. Boyle himself worked on the screenplay. Shot in Mexico. (Mar. 24, 1986) R. **5**

★ **SHOAH**—(9 hr. 23 min., ’85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one’s head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part I (4 hr. 33 min., plus intermission) and Part II (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SMOOTH TALK—(1 hr. 32 min., ’85) Reviewed in this issue. **63**

3:15—MOMENT OF TRUTH—(1 hr. 32 min., ’86) A high-school student tries to forget his past involvement with a violent teen gang. With Adam Baldwin, Deborah Foreman, René Auberjonois, and Ed Lauter. Screenplay by Sam Bernard and Michael Jacobs. Dir. Larry Gross. R. **3, 40, 89, 102, 105, 106, 107, 110, 200, 205, 211, 215, 217, 219, 220, 300, 309, 315, 322, 506, 512, 514, 524, 539, 601, 710, 724, 803, 816, 903, 914, 963**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., ’85) Reviewed in this issue. PG. **11, 56, 57, 542**

TROUBLE IN MIND—(1 hr. 51 min., ’85) Reviewed in this issue. R. **57**

TURTLE DIARY—(1 hr. 37 min., ’85) The latest film written by Harold Pinter (from a novel by Russell Hoban) enters into a teasing relationship with boredom—it’s rakishly dull. Pinter sets up conventional expectations of excitement or romance and then, refusing to deliver the payoff, undermines the conventions—or gently turns them in another direction. This may be an insolent device, but it shouldn’t be confused with a creative solution to the problem of writing a screenplay. Glenda Jackson, at her most leathery and dry, is a well-known writer of animal stories who has run out of ideas, and mild Ben Kingsley is a bookstore clerk who has retired from the mainstream of life. Together, they decide to kidnap some giant sea turtles in a London aquarium and release them back into the sea. This caper is played not for craziness and laughs, but soberly, quietly the event serves as a break in the tedium of their lives, which have been threatening to slip into a suicidal gloom. The kidnappers wind up liberating themselves—slightly. Very slightly. The movie is proudly, pedantically small, and so systematically underplayed that it’s barely alive on the screen. Directed, in varying shades of gray, by John Irvin. (Feb. 24, 1986) PG. **11, 81, 535, 718, 971**

★ **28 UP**—(2 hr. 16 min., ’84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they’ve come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

REVIVALS

ALICE’S RESTAURANT—(1 hr. 51 min., ’69) Arlo Guthrie’s satirical hit record, which relates in lively, colorful detail his draft-board experiences, is here expanded into a drama of hippie life (based on real characters) at Alice’s Stockbridge, Massachusetts, restaurant in the late sixties. A few scenes are hilarious and some are touching, and the film captures the life of the era with depth and sensitivity. Dir. Arthur Penn. **86**

ALL ABOUT EVE—(2 hr. 18 min., ’50) Bette Davis has said that if she’s remembered for only one movie, she hopes it will be this one. It’s a superb drama, witty and satirical, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars both for writing and directing it; George Sanders won one as Best Supporting Actor. **83**

BOUND FOR GLORY—(2 hr. 27 min., ’76) A biographical portrait of folksinger-composer Woody Guthrie, with David Carradine giving the best performance of his career. Director Hal Ashby and cinematographer Haskell Wexler, in an extraordinary visual achievement, have re-created the look and feel of the Depression—Guthrie’s free spirit and the sad but vibrant era become meshed. **86**

DAYS OF HEAVEN—(1 hr. 35 min., ’78) An odd, atmospheric drama, set in turn-of-the-century Texas, about a makeshift family of urban poor (Richard Gere, Brooke Adams, and Linda Manz) and the wealthy farmer (Sam Shepard) who hires them. Though the film has extraordinary, ambitious cinematography, it seems cool and emotionally uncentered, a product of overly understated performances and a thin script by director Terrence Malick. **9**

KAGEMUSHA—(2 hr. 39 min., ’80) In Japanese, Eng. subtitles. A great Akira Kurosawa film. In sixteenth-century Japan, a common thief doubles for a great warlord who has died (Tatsuya Nakadai plays both roles). He gets by with the imposture because the warlord’s friends and enemies alike are in love with the ideal of leadership. Every movement and gesture is vibrant and heroically decisive, and the battle scenes, with masses of men galloping at dusk, are an apocalypse charged with lightning. **1**

THE MIRACLE OF MORGAN’S CREEK—(1 hr. 39 min., ’44) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can’t remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton’s perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. **2**

MONKEY BUSINESS (1931)—(1 hr. 17 min.) Early, essential Marx Brothers. The Brothers, including Zeppo, are stowaways on a ship. Groucho engages in a memorable bit of banter with Thelma Todd about a closet, Harpo becomes part of a puppet show, Chico eats, and they all try to imitate Maurice Chevalier singing. S. J. Perelman had a hand in the script. Dir. Norman Z. McLeod. **87**

THE MYSTERY OF PICASSO—(1 hr. 18 min., ’55) A documentary collaboration between Pablo Picasso and director Henri-Georges Clouzot, this film has been out of general release for 25 years. The works depicted were created especially for the film by Picasso, and, according to a prior arrangement, destroyed upon its completion. PG. **4, 56**

PIXOTE—(2 hr. 7 min., ’80) In Portuguese, Eng. subtitles. A young Brazilian boy growing up in the slums gradually loses all sense of morality and restraint that one might hope would accompany him into adulthood. The film has a naturalistic, almost documentary surface, but there’s nothing random or unformed about the flashes of humor, warmth, and anguish: Director Hector Babenco is fully in control of his terrifying subject. With Marilia Pera. **87**

SEVEN BRIDES FOR SEVEN BROTHERS—(1 hr. 43 min., ’54) This roistering, rip-snorting frontier musical looked completely fresh and original in the fifties—and it was. It’s full of spontaneous good humor and terrific athletic dance numbers that make you feel good just looking at them. A feisty gal falls for a mountain farmer at first glance, marries him, and discovers she’s expected to keep house for his six frowsy brothers too. Solution: marry them off to her friends. With Jane Powell, Howard Keel, Russ Tamblyn, and a flock of male ballet dancers who’ll make you sit up and take notice: Jacques d’Amboise, Tommy Rall, Marc Platt, Matt Mattox. Dir. Stanley Donen. **83**

SLEEPING BEAUTY—(1 hr. 15 min., ’59) Walt Disney’s animated classic about the beautiful princess put under an evil spell that can only be lifted by the kiss of a prince. Dir. Clyde Geronimi, Eric Larson, Wolfgang Reitherman, and Les Clark. G. **20, 34, 88, 100, 110, 113, 200, 205, 209, 214, 219, 300, 303, 304, 306, 309, 313, 326, 404, 505, 507, 512, 517, 521, 524, 529, 539, 602, 606, 607, 609, 612, 613, 615, 628, 639, 710, 714, 754, 763, 821, 903, 917, 919, 920, 931, 933, 954, 962, 970, 971**

STRAW DOGS—(1 hr. 53 min., ’71) A Sam Peckinpah Western transposed into a rural British setting, starring Dustin Hoffman as an American mathematician married to a local sexpot (Susan George). The film is manipulative in a reprehensible way, giving rationale to the audience’s bloodlust as poor little Hoffman exterminates a bunch of vicious hoodlums. Still, the film is well acted, cleverly shot, and stirringly scored, with many inspired Peckinpah touches. **86**

TAKE THE MONEY AND RUN—(1 hr. 25 min., ’69) Woody Allen’s debut as writer-director-star is a beautifully compact, uproariously funny comedy. With Janet Margolin. **86**

THEATER
LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, April 2

BIG DEAL—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s, about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks star. Featured in the cast are Wayne Cilento, Desiree Coleman, Valarie Pettiford, Barbara Yeager, Bruce Anthony Davis, Alde Lewis Jr., Mel Johnson Jr., and Gary Chapman. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. Previews now prior to a 4/10 opening. **Broadway,** Broadway at 53rd St. (239-6200). 2 hr. Major credit cards.

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Previews now prior to a 4/14 opening. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards.

SO LONG ON LONELY STREET—Sandra Deer's comedy about an inheritance left by an unloved old woman, and those who are fighting for their share of it; directed by Kent Stephens. Featured in the cast are Ray Dooley, Lizan Mitchell, Jane Murray, Fritz Sperberg, Pat Nesbit, and Stephen Root. Tues. thru Thurs. at 8, Sat. at 2 p.m., $22.50 to $27.50; Fri. and Sat. at 8, Sun. at 3, $25–$30; Wed. at 2, $20–$25. Previews now prior to an 4/3 opening. **Jack Lawrence,** 359 W. 48th St.(307-5452). 1 hr. 50 min. All major credit cards.

Thursday, April 3

LOOT—Joe Orton's wicked comedy has made its way to Broadway and now stars (in alphabetic order), Alec Baldwin, Zeljko Ivanek, Charles Keating, Joseph Maher, Nick Ullett, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional properties upside-down, taking pot shots at sex, money, death, marriage, and the like. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $20 to $30, Fri. & Sat. at 8, $25–$35; Wed. at 2, $25–$25. Previews start 4/3 prior to a 4/7 opening. **Music Box Theatre** 239 W. 45th St. (239-6200). All major credit cards.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**.

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards.**IRLS**

BILOXI BLUES—Zach Galligan is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (exc. Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd St. (757-8646). 2 hr. 40 min. Major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Robert Leonard stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Louise Roberts, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance. **Palace,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hr. 45 min. ● ● **IRLS**

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8 p.m., $27.50 to $37.50. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 20 min.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues.–Sat. at 8, $30–$36, Sat. at 2, Sun. at 3, $27.50–$32.50, Wed. at 2, $25–$30. **Booth,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven backup singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $40 to $45; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All perf. exc. Wed. at 2 ($25 & $35) are $35 & $45. $10 tickets for last row in balcony on sale day of the perf. **Imperial Theatre,** 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

PRECIOUS SONS—Ed Harris and Judith Ivey in a comedy by George Furth, set in Chicago a few years after W. W. II, about parents in their mid-thirties who face the possibility of their teenage sons' leaving home; directed by Norman Rene. Featured in the cast are William O'Leary, Anthony Rapp, and Anne M. Bobby. The acting is splendid throughout. Tues.–Thurs. at 8, Wed. at 2, $15–$25; Fri. at 8, Sat. at 2 & 8, $20–$35. **Longacre Theatre,** 222 West 48th Street (239-6200). 2 hr. 35 min. All major credit cards.

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Thurs. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35; Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Christopher d'Amboise, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, Mary Ellen Stuart. Mon.–Fri. at 8, Sat. at 2 & 8, $35–$45; Wed. at 2, $27.50–$37.50. **Royale,** 242 W. 45th St. (239-6200). 2 hr. 30 min. Major credit cards. **IRLS**

OFF BROADWAY

THE ALCHEMEDIANS—Bob Berky and Michael Moschen create and star in a theatrical universe in a fanciful laboratory; music by David Van Tieghem. Tues. thru Thurs. at 8 p.m., Fri. at 7 and 10 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; $15. **Lamb's Theatre,** 130 West 44th Street (997-1780).

AUNT DAN AND LEMON—Wallace Shawn's play (with a new, all-American cast) about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pamela Reed (in the Linda Hunt role) and Kathy Whitton Baker. This is part of the ongoing exchange between the New York Shakespeare Festival and London's Royal Court Theatre. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m., $20 to $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

BEING BEHAN—Jim Sheridan's play explores in depth the humanity and ironic spirit that moved the author. Chris O'Neill plays the title role in his youth, and Johnny Murphy plays the older Behan. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 4/13; $10 to $15. **Irish Arts Center,** 553 West 51st Street (757-3318).

BOSOMS AND NEGLECT—Anne Meara, Richard Kavanaugh, and April Shawhan star in John Guare's story of a man, his sick mother, and the young woman with whom he shares a psychiatrist; directed by Larry Arrick. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $14. **Perry Street Theatre,** 31 Perry Street (279-4200).

BUSKERS—A musical about the vagabond world of street entertainers by Howard Goldberg. With a cast of twelve, who portray singers, dancers, jugglers, clowns, mimes, musicians, and magicians, plus Tony Azito. Sasha Charnin, Timothy Bennett, Jim Wagg, Kimberly Hall, and Krita Tesreau. Wed. thru Sat. at 8 p.m. 4/2 thru 29. Tickets prior to opening are $6; after opening (4/19) $25. Wed. thru Sat. at 8 p.m. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

DAUGHTERS—John Morgan Evans's comedy, starring Marcia Rodd, is about 5 women, aged 18 to 90, who make up 4 generations of an Italian American family in a Brooklyn home; directed by John Henry Davis. With Bette Henritze, Mary Testa, Miriam Phillips, and Marisa Tomei. (Call theatre for specifics.) **Westside Arts,** 407 W. 43rd St. (541-8394).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $20 to $24. **American Place Theatre,** 111 West 46th Street (247-0393).

THE EDEN CINEMA—Marguerite Duras's play, set in French-colonial Indochina in the early '30s, tells of an adolescent girl (Brooke Shields, that's right, Brooke Shields) and her relationship with a rich plantation owner; directed by Françoise Kourilsky. Featured in the cast are Marylouise Burke, Ryan Cutrona, Josh Hamilton, and Ching Yeh. Wed. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 p.m.; $25 and $27.50; thru 4/13. **Harold Clurman,** 412 W. 42nd St. (594-2370).

THE FLYING KARAMAZOV BROTHERS—They neither fly nor are they Russian, but they do indulge in *Juggling and Cheap Theatrics.* Tues.–Thurs. & Sat. at 8, Sat. & Sun. at 2, Sun. at 7:30; $10–$17.50; from 4/1. **Vivian Beaumont**, 150 W. 65th St. (239-6200). **IRLS**

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for Off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jeff Brooks stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. Featured in the cast are Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Christopher Curry, and and Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMLET—Shakespeare's tragedy, with Kevin Kline (who moves strikingly and handles the lines well) in the title role; directed by Liviu Ciule. With Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, and David Pierce as Laertes. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$25. **Public Theater,** 425 Lafayette Street (598-7150). **IRLS**

LARGO DESOLATO—Vaclav Havel's semi-autobiographical comedy examines the hypocrisy and paranoia surrounding a philosopher facing seizure by secret police; directed by Richard Foreman. Joseph Wiseman, Diane Venora, and Josef Sommer co-star. Tues.–Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Sally Gracie, David Strathairn, Don Harvey, Betsy Aidem, Beeson Carroll, John Griesemer, Louise Latham, Deirdre O'Connell, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.–Sat. at 8, Sun. at 2:30 & 8; $25–$35. **Promenade,** 76th St. and Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

LOVERS AND KEEPERS—Two of Maria Irene Fornes's one-act musicals about the complexity of matrimonial emotions. Wed. thru Sun. at 8 p.m. Sat. and Sun. at 3 p.m.; $12; from 4/4. **INTAR Hispanic American Theatre,** 420 West 42nd Street (279-4200).

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these performances are $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Ave. at 104th Street (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

PENN & TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20–$26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillinger; with John Cunningham, Charlotte Moore, David Margulies, Kate McGregor-Stewart, and Debra Mooney. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $16; thru 4/12. **Studio Theatre,** 416 West 42nd Street (279-4200).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

SAVE THE LOOPHOLES—Written and performed by Dale Carman, Marianne Leone, Mary Portser, and John Slavin (who all play multiple roles), a comedy which tells of famous and infamous people whose lives intertwine in a search for success and happiness; directed by Mitchell Ivers. Wed. thru Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $8. **Judith Anderson Theatre,** 422 West 42nd Street (736-7931).

TARTUFFE—Molière's comedy about a religious hypocrite, directed by Lev Shekhtman. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $13 to $15; thru 6/1. **Theatre in Action,** 46 Walker Street (279-4200).

TIME TO START LIVING—Elisabeth Welch, the 77-year-old American singer who spent the last 52 years in Britain and recently returned to New York, in a one-woman entertainment offering song and story highlighting an extraordinary career. Tues. thru Sat. at 8:30, Sun. at 3; $22.50–$25; thru 4/13. **Lucille Lortel,** 121 Christopher St. (924-8782).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, with Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

WASTED—Fred Gamel's play, set in a Vietnamese base camp where word has just been received that Dr. Martin Luther King Jr. has been assassinated; directed by Clinton Turner Davis. Cast includes Matt Mulhern, Jace Alexander, Burke Moses, Alvin Alexis, Eriq LaSalle, Ramon Franko and Erik King. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $11 to $14; 4/1 thru 27. **WPA Theatre,** 519 West 23rd Street (206-0523).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Israel Horovitz's *A Rosen by Any Other Name,* second play in his trilogy about a young boy's growing up in Canada during World War II; directed by Stephen Zuckerman. Peter Riegert and Barbara Eda-Young co-star; also featured in the cast are Peter Smith, Sol Frieder, Michael Ornstein, Maddie Corman. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $18.50. **92nd Street Y Theatre,** 1395 Lexington Ave. (831-8603).

AMERICAN SHAKESPEARE REPERTORY—*Richard II, Hamlet, Twelfth Night, All's Well That Ends Well,* by Shakespeare, and Christopher Marlowe's *Tamburlaine the Great.* Fri. thru Sun. at 8 p.m.; $8 to $10; thru 4/27, in rolling repertory. Call theatre for specifics. **Theater 22,** 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REP RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders,* about a couple of archaeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Camus's *Caligula,* a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Tues.–Sat. at 8, Sun. at 7:30 p.m., Sat. at 2, Sun. at 3; $22.50–$25; thru 4/13. **Triplex Theatre,** 199 Chambers Street (618-1980).

CITY STAGE COMPANY—Len Jenkin's *A Country Doctor,* based on a story by Franz Kafka, describing the human condition, and directed by Lawrence Sacharow. Ensemble cast includes Rocco Sisto, Oleg Krupa, Laura Inness, Steven Mellor, and Richard Merrell. Tues. thru Sun at 8 p.m., Sat. and Sun. at 3 p.m.; $18; 4/10 thru 5/10. **CSC Repertory,** 136 East 13th Street (677-4210).

ENSEMBLE STUDIO—Bill Bozzone's *Rose Cottages,* directed by Risa Bramon, is a tale of people unexpectedly coming together through quirky mishaps and coincidences at a seedy Florida motel. Featured in the cast are Grace Zabriskie, Bill Cwikowski, Corey Parker, Bill Cobs, Anna Levine, and Lloyd Hollar. Tues.–Sat. at 8, Sun. at 3; $10 to $12; thru 4/13. **Ensemble Studio,** 549 West 52nd Street (247-3405).

EQUITY LIBRARY THEATRE—A revival of *Girl Crazy,* a 1930 musical by George and Ira Gershwin, book by Guy Bolton and Jack McGowan; directed by Stephen Bonnell. (The show that brought us "I Got Rhythm" and "Embraceable You.") Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 4/6. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Shakespeare's *King Lear,* Luigi Pirandello's *Six Characters in Search of an Author,* Tom Stoppard's *Rosencrantz and Guildenstern Are Dead,* and Molière's *The Miser,* in rolling repertory thru April (call theatre for specifics). **Jean Cocteau Repertory,** 330 Bowery (677-0661).

JEWISH REPERTORY THEATRE—Grace Roberts, William Gleason, and Ilene Kristen are featured in the first New York revival of the Moss Hart classic comedy *Light Up the Sky.* From 4/5 (call theatre for specifics). **Theatre,** 344 East 14th Street (221-8466).

LA MAMA, E.T.C.—From 4/2 thru 27, Rudolf Kocevar's surreal work, *Temptation,* a modern Faustian re-exploration of good and evil, directed by the author, with music created by Janet Kerr. With John DiBenedetto, Michael Osano, Naseer El-Kadi, Terrell Robinson, Ernie Garrett, Stephen Parks, and Alex Ishkanian. Wed. thru Sun. at 7:30 p.m.; $8. **Theater,** 74A East Fourth Street (475-7710).

LINCOLN CENTER THEATER COMPANY—A perky revival of John Guare's 1971 comedy, *The House of Blue Leaves;* directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoozie Kurtz, Stockard Channing—plus Christopher Walken, Julie Hagerty, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20 to $25; thru 4/27. **Mitzi Newhouse Theater,** 150 West 65th St. (239-6200). **IRLS**

MANHATTAN THEATRE CLUB—Richard Nelson's *Principia Scriptoriae* deals with two men who find themselves thrown together in a Central American prison; directed by Lynne Meadow. Featured in the cast are Anthony Heald, Ernesto Gonzalez, Shawn Elliott, Steven Gilborn, George Morfogen, Michael Nussbaum. Thru 4/27 (phone for specifics). **The Space at City Center,** 131 West 55th Street (246-8989).

MERIDIAN GAY THEATRE—Felice Picano's *Immortal!* is a modern retelling of the Ganymede legend in which a beautiful youth is made immortal by the gods. With Damon Bopp, Mark Gallagher, Lance Spellerberg, Steve Satta, and Betsy Keith. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

MIRROR REPERTORY THEATRE COMPANY—A revival of W. Somerset Maugham's comedy of manners *The Circle,* directed by Stephen Porter, and starring Geraldine Page. Featured in the cast are W. B. Brydon, Denise Stephenson, Bryan Clark, Charles Regan, Frank Farandu, Gordon McConnell, François de la Giroday, and Ann Hillary. Call theatre for specifics. **St. Peter's Church,** 619 Lexington Ave. (223-6440).

NATIONAL BLACK THEATRE—Karen Morgan's *Affinity,* a play about social interactions within families; directed by Roderick Giles Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 4/27. **Theatre,** 2033 Fifth Ave. between 125th and 126th Sts. (427-5615).

NEGRO ENSEMBLE COMPANY—Judi Ann Mason's *Jonah and the Wonder Dog* is about a self-made black politician and his Ivy League son, brought together by a family crisis. Kevin Hooks and the author are featured. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

PENGUIN REPERTORY—A revival of Christopher Hampton's 1977 feminist play, told from the male's point of view, about a husband who brags about his extra-marital affairs; directed by Joe Brancato, and featuring Bruce McDonnell, Anne Barrett, and S. Sherrard Hicks. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $14; from 4/3. **Theatre Guinevere,** 15 West 28th Street (679-9071).

PUERTO RICAN TRAVELING THEATRE—Rainer Werner Fassbinder's *The Bitter Tears of Petra Von Kant* examines the life of a successful woman who has achieved everything but personal happiness. The cast features Caroline Kava, Ilka Tanya Paya, Barbara Wilder, and Alicia Caplan; directed by Andre Ernotte. Wed. thru Fri. at 8 p.m. in English, and Sat. and Sun. at 2:30 p.m. and 8 p.m. in Spanish; $10. **Theatre,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th-and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru April. $11 for plays and $16 for musicals. On 4/4, *Yerma,* by Federico Garcia Lorca, joins the repertory. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 E. 27th St. (889-2850).

ROYAL COURT REPERTORY—*The Trunk,* a new English mystery, dealing with death (murder or suicide) at a polo game, written and directed by Phyllis Craig. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 4/13. *Murder One* continues to play every Mon. at 8 p.m. **Theater,** 301 West 55th Street (997-9582).

SHADOWFAX THEATRE COMPANY—Albert Innaurato's *The Transfiguration of Benno Blimpie,* a dark comedy about one man's search for the true meaning of life; directed by Richard Pinter. 4/10 to 12, 16 to 19, 24 to 26, 5/7 to 10 at 8 p.m., 4/13 and 27 at 3 p.m.; $8. **The Little Theatre,** 302 West 91st Street (718/544-0333).

STONEWALL REPERTORY—Thru 4/20, Richard Valley's *Play by Play* follows the predicaments of a youth inclined (but not sure of it) to be gay; directed by Jacqueline Allen; with Jeff Barneson, Sal Candido, Susan G. Stone, Brian Sanet, and Mark Hallen. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $10. **Westbeth Center,** 151 Bank Street (675-1014).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL AMERICAN—Howard Reifsnyder's play about conflicts between a corrupt football coach and a scrupulous female graduate student; directed by Sally Zweiback. Featured in the cast areh Ailey Smith, Joe Pacheco, Jonathan Sperry, and Siobhan Fallon. Wed. thru Fri. at 7 p.m.; $6. **13th Street Theatre,** 50 West Thirteenth Street (675-6677).

ANTIGONE—Sophocles' classic tale of one woman's choice and the powerful conflict between politics and family loyalty; directed by Alkis Papoutsis. With Laura Margolis, James Nugent, Daniel Region, Rose Stockton, Robin Westphal, Michael Hill, and Stuart Lerch. From 4/4; $8 (call theatre for specifics). **Pearl Theatre,** 125 West 22nd Street (645-7708).

BAGELS—Rick Solomon stars in Mike Alphonso's musical comedy which traces a Jewish family's departure from Russia to the modern-day Bronx, and features the alleged father of the modern-day bagel. 4/11, 12, 18, 19 at 7:15; 4/13 & 20 at 2:45; 4/16 at 2; $10. **Chapel Theatre**, 227 W. 46th St. (302-7635).

CADYLEE'S—Patricia Hartog's drama about a popular women's bar owned by two ex-lovers; directed by Bonnie Gable. With Jill Margolis, Elizabeth Hess, Layne Hukabay, Maude Mitchell, Kay Harger. Wed.-Sat. at 8, Sun. at 3 & 8; $10; thru 4/20. **Sanford Meisner Theater,** 164 11th Ave. (279-4200).

THE CHINESE—Play about a defecting Communist Chinese businessman, loosely based on Bartok's *The Miraculous Mandarin.* Wed.–Sun. at 8:30; $12; thru 4/14. **Love Theater,** 511 East 12th Street (777-1182).

DEEP SIX HOLIDAY—David Landau's murdery mystery, directed by Kip Rosser. Featured in the cast are Mary Lynn Hetsko, James Leach, and Dale Place. 4/3–6, 9–13, 16–20 at 8 p.m., 4/12 and 19th at 3 p.m.; $6. **TOMI/Terrace**, 23 W. 73rd St. (206-1255).

THE DOCTOR IN SPITE OF HIMSELF—Molière's comedy, adapted and directed by Gary Weber. With Becca Bandiere, Michael Wolf, Leslie Dance, John Stephenson. Thurs.–Sat. at 8; $6; 4/3–19. **Actors' Factory Theatre,** 149 West 29th Street (594-1494).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/27. **Westside,** 252 W. 81st St. (874-7290).

DOUBLE BILL—Sheila Walsh's *The Big Bang!* and *Joanna's My Name*, both involved with the eternal battle of the sexes. Mon.–Fri. at 12:15 p.m. FREE! 3/31–4/11. **Quaigh,** 108 W. 43rd St. (221-9088).

FAIR SEX—A revival of Lynn Middleton's play which takes place in a therapy center where three women use psychodrama, role-playing, and a sense of humor to rise above their past; directed by the author. With the author, Geraldine Abbate, and Elaine Smith. Sun. thru Wed. at 7:30 p.m.; $8; thru 4/16. **18th Street Playhouse,** 145 West 18th Street (371-1842).

GULLIVER'S TRAVELS—Jonathan Swift's ammunition for his attack on men and things is wit, irony, and ridicule, and has been adapted for the stage by Dale Wilson David and David Eppel. 4/3, 4, 5 at 8 p.m.; $4. **Horace Mann**, 120th St. and Broadway (280-3408).

IN A DRY AND THIRSTY LAND—Stephen Wardwell's play dealing with the lives of women in prison and how they adjust and maladjust to incarceration; directed by Dianne Kirksey. 4/4, 5, 10–12, 17–19 at 8 p.m. 4/6, 13, and 19 at 3 p.m.; $6. **10th floor Theatre,** Riverside Church, 91 Claremont Avenue (864-2929).

THE INNOCENTS—Harvey Huddleston's drama about two women in a struggle to maintain their identities and still remain loving sisters. 4/3–5 at 8; $6. **Secret Theatre,** 43 West 13th Street (279-4200).

INTOXICATION—Strindberg's comedy (his only one), directed by Steven Baker. Thurs.–Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th St. (673-4382).

MACBETH—Shakespeare's 1606 drama, set in the Celtic period, circa 1047. With a 21-member cast, featuring J. Kenneth Campbell as Macbeth and Francesca James as his lady; directed by Porter Van Zandt. Thru 4/13 (call theatre for specifics); $8. **York Theatre,** 2 East 90th Street (534-5366).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy, directed by Neal Weaver. Thurs. thru Sat. at 8, Sun. at 3; $8; 4/3–5/4. Meat and Potatoes Co. at the **Alvina Krause Theatre**, 306 W. 38th St. (5643293).

PICKAXE—Play, written and directed by Ana Maria Simo, inspired by the assassination of Trotsky and the paintings of Frida Kahlo. Featured in the cast are Sharon Jane Smith, Kate Stafford, and Alina Troyano. Sat. at 10:30 p.m., Sun. at 8 p.m. thru 5/4. **WOW Theatre,** 59 East 4th Street (254-2807).

THE PLATE—Ray Dobbins's slapstick tragedy about two junk shop owners who strike it rich. With Bette Bourne, Bill Rice, Roy Nathanson, and Debra Granieri. 4/3 to 6 at 8 p.m.; $4. **Theater for the New City,** Second Avenue and 10th Street (254-1109).

THE PRIME OF MISS JEAN BRODIE—Jay Allen's comedy, adapted from Muriel Spark's novel, directed by Margaret Cezair. 4/3 at 5:30, 4/4 and 5 at 7:30; $2. Barnard College Theatre at **Minor Latham Playhouse,** Broadway at West 119th Street (280-2079).

ROMANTIC COMEDY—Bernard Slade's commentary on the modern-day Broadway theater; directed by Bill Kearns. Thurs. thru Sat. at 8 p.m.; Sun. at 3; 4/10–27. **Kittredge Club,** 109 E. 29th St. (988-0771).

SH-BOOM—Original musical with book and lyrics by Eric Tait Jr. and music by Tait and Willex Brown Jr.; directed by Stuart Warmflash. It clebrates the early days of rock 'n' roll and examines the changing mores of teen-agers at that time. Thurs. thru Sat. at 7:30, Sun. at 3 p.m.; $8; 4/11 thru 5/4. **AMAS Theatre,** 1 East 104th Street, third floor (369-8000).

THE SHADY SIDE—Stephen Hayes's love triangle—a best-selling author, his actress wife, and a detective—find themselves in a remote lighthouse in Maine with murder on their minds; directed by Peter Gordon. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 7; $8; 4/3–27. **Baldwin**, 160 W. 74th St.(799-8190).

THE SPANISH TRAGEDY—A pre-Shakespearean classic by Thomas Kyd, directed by Ron Daley. Thurs. thru Sat. at 8 p.m., Sun. at 7 p.m.; 4/3 thru 27; $8. **Riverside Theater,** 165 West 86th Street (877-6810).

SUNRISE VALLEY—Gene Ruffini's play about an accident in a nuclear power plant. Thurs. thru Sat. at 8 p.m.; thru 4/12. **ATA Sargeant Theater,** 314 West 54th Street (868-1161).

WE BOMBED IN NEW HAVEN—Joseph Heller's play about a group of actors experiencing the horrors of war while acting in a play about it; directed by Anthony Di Pietro. Thurs.–Sat. at 8, Sun. at 2; $8; thru 4/6. **Art & Work Ensemble Theatre,** 870 6th Ave. (213-0231).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Paintings from the past 25 years, thru 5/17. Lefebre, 47 E. 77th (744-3384).

JEAN ARP/JOAN MIRO—Sculpture by both, thru 4/30. Weintraub, 992 Madison (879-1195).

GIACOMO BALLA—Paintings, drawings, and watercolors made between 1912–1928, by this Italian Futurist, thru 4/19. Kouros, 23 E. 73rd (288-5888).

BARBARA CUSHING—Recent landscape paintings, thru 4/23. Schoelkopf, 50 W. 57th (765-3540).

ROBERT DE NIRO—Recent paintings and works on paper, thru 4/5. Graham Modern, 1014 Madison (535-5767).

ENRICO DONATI—Recent abstract paintings, thru 4/26. Gimpel & Weitzenhoffer; 1040 Madison (628-1897).

MARIE EGNER—Paintings by this Austrian Impressionist, 4/2-25. Austrian Institute, 11 E. 52nd (759-5165).

AHARON GLUSKA—Paintings and drawings, thru 5/3. Urdang, 23 E. 74th (288-7004).

ANTONIUS HOECKELMANN—Recent sculpture and drawings, 4/3-30. Kren, 22 E. 65th (861-9933).

PETER JONES—Still-life and landscape paintings, thru 4/26. Adler, 21 E. 67th (249-2450).

BRUCE KURLAND—Still-life paintings and watercolors, thru 4/5. Bernard, 33 E. 74th (988-2050).

JOHN LEES—Thick-surfaced paintings from which emerge singular images, such as a portrait, a chair, or a landscape, thru 4/9. Hirschl & Adler Modern, 851 Madison (744-6700).

RAMIRO LLONA—Drawings and other works on paper that are evocative of landscapes, 4/2-26. Haime, 1000 Madison (772-7760).

ROBERT LOBE—Recent sculpture, thru 4/5. Willard, 29 E. 72nd (744-2925).

REGINALD MARSH—Paintings and works on paper, thru 4/19. Hirschl & Adler, 21 E. 70th (535-8810).

JOAN MITCHELL—Twenty-one new paintings, 4/3-5/10. Fourcade, 36 E. 75th (535-3980).

OWEN MORREL—"Atlas" sculpture and related drawings, 4/5-5/10. McCoy, 19 E. 71st (570-2131).

ROBERT OHNIGIAN—New collages, thru 4/19. Cordier & Ekstrom, 417 E. 75th (988-8857).

VAN DEARING PERRINE—Paintings of the Palisades, from 1902–1912, thru 5/17. Graham, 1014 Madison (535-5767).

HARRY ROSEMAN—Cut-paper collages, 4/1-26. Langdale, 231 E. 60th (838-0333).

CHARLES SELIGER—Small-scale paintings with organic forms, thru 4/19. Schlesinger-Boisante, 822 Madison (734-3600).

CHARLES SEPLOWIN—Steel sculptures, thru 4/12. Cecil, 16 E. 72nd (517-3605).

HUGO SCHEIBER—A retrospective by this Futurist, 4/2-6/30. Kovesdy, 897 Madison (737-4563).

MAURICE SIEVAN—Figurative paintings from the late '50s and early '60s, thru 4/26. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

WAYNE THIEBAUD—A celebration of this artist's 25-year association with Alan Stone Gallery, thru 4/2. Stone, 48 E. 86th (988-6870).

CRISTOBAL TORAL—Realist paintings of paintings in interiors, thru 4/19. Staempfli, 47 E. 77th (535-1919).

JOHN WALKER—Recent paintings, thru 4/12. Knoedler, 19 E. 70th (794-0550).

57th Street Area

KAREL APPEL—Recent paintings, thru 4/26. Del Re, 41 E. 57th (688-1843).

WILLIAM BECKMAN—Figure paintings from the past four years, thru 4/30. Frumkin, 50 W. 57th (757-6655).

JAKE BERTHOT—Recent paintings, thru 4/5. McKee, 42 E. 57th (688-5951).

LOUISA CHASE—Large-scale encaustic paintings of abstracted figurations, thru 4/5. Miller, 41 E. 57th (980-5454).

TONY CRAGG—Recent sculptures, made from found or prefabricated materials assembled together, thru 4/5. Goodman, 24 W. 57th (977-7160).

CRASH—30 large-scale canvases which combine imagery from the world of the street and personal visions of the feminine, thru 4/12. Janis, 110 W. 57th (586-0110).

BRAD DAVIS/THOMAS STIMM—Large-scale paintings of Colorado mountain landscapes/Ceramic sculpture; 4/3-26. Solomon, 724 Fifth (757-7777).

STUART DAVIS—Oil paintings and drawings made in Provincetown and Gloucester, thru 4/26. Borgenicht, 724 Fifth (247-2111).

LYDIA DONA—Large-scale oil on acrylic on canvas paintings with technological and organic imagery, 4/8-5/31. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

SAM FRANCIS—New paintings on paper with dramatic chiaroscuro contrasts between very dark against brilliant, high-key colors, thru 4/5. Emmerich, 41 E. 57th (752-0124).

CLINTON HILL—Painted wood and painted plastic constructions, paintings on canvas, and works of handmade paper, thru 4/5. Pearl, 38 E. 57th (838-6310).

SUSAN HOCKADAY—Handmade paper works, thru 4/5. Viridian, 52 W. 57th (245-2882).

JONATHAN LASKER—Recent abstract paintings, 4/2-26. De Nagy, 41 W. 57th (9421-3780).

IBRAM LASSAW—Recent "space" sculpture, including both large and small-scale works, made of such materials as bronze, nickel, silver and brass, thru 4/23. Deutsch, 20 W. 57th (765-4722).

PETER LOFTUS/POLLY KRAFT—Large-scale oil paintings of coastal landscapes/Still-life paintings of objects from the artist's studio. Thru 4/29. Fischbach, 24 W. 57th (759-2345).

SAM MESSER—Neo-expressionist paintings and drawings, thru 4/5. Siegel, 24 W. 57th (586-0605).

ISAMU NOGUCHI—Seven recent large-scale stone sculptures of carved basalt, thru 4/26. Pace, 32 E. 57th (421-3292).

KENNETH NOLAND—Recent large-scale acrylic paintings with concentric diamonds superimposed on each other, 4/3-26. Emmerich, 41 E. 57th (752-0124).

EMIL SCHUMACHER—Recent paintings, thru 4/19. Herstand, 24 W. 57th (664-1379).

RICHARD SHAW—New porcelain sculptures, thru 4/30. Frumkin, 50 W. 57th (757-6655).

JERALD SILVA—Large-scale watercolors of figures in states of tranformation, 4/2-26. French, 41 W. 57th (308-6440).

MICHELLE STUART/JACQUELINE PONCELET—Mural-sized encaustic paintings with organic materials embedded in them/Ceramic works, 4/3-26. Protetch, 37 W. 57th (838-7436).

DONALD SULTAN—Large-scale paintings of cityscapes and landscapes on vinyl tile, in oil and latex, plus drawings, 4/2-26. Blum Helman, 20 W. 57th (245-2888); Blum Helman Warehouse, 80 Greene.

WILLIAM TURNBULL—Bronze sculptures with simple, archaic forms, on stone bases, thru 4/3. Dintenfass, 50 W. 57th (581-2268).

East Village

ABRAMOWITZ—Paintings of nudes, 4/6-30. Katz, 6 Ave. A (966-8055).

BRUCE A. ANDERSON—Recent paintings with jarring colors and shapes, 4/3-27. Bockley, 66 E. 7th (420-9835).

SOL AQUINO—Figurative paintings and drawings, 2/2-27. Area X, 200 E. 10th (477-1177).

ELLEN CAREY—Recent Polaroid portraits, thru 4/20. Art City, 439 E. 9th (420-0867).

ARTHUR GONZALEZ—Recent clay sculptures, 4/5-5/1. Sharpe, 175 Ave. B (777-4622).

GRACE GRAUPE-PILLARD/ROGER CUTFORTH—Colorful paintings of people the artist encounters on the street/Cibachrome portraits, thru 4/20. Bromm, 170 Ave. A (732-6196).

TEO MIECZKOWSKI/JIM RADAKOVICH—Sculptural paintings/Male and female totemic sculptures. Thru 4/27. B-Side, 543 E. 6th (477-6792).

RICHARD HENNESSEY—Recent abstract paintings, thru 4/5. Good, 39 Great Jones (420-9063).

WAYNE MILLER—New small paintings of still lifes, interiors, and symbolic forms, 4/3-27. Pictogram, 443 E. 9th (505-5576).

IZHAR PATKIN—"Black Paintings," that are stencils on black rubber curtains, 4/3-5/4. Limbo, 647 E. 9th (475-5621).

ERIKA ROTHENBERG—Objects and oil paintings that make political commentaries on consumerism, thru 4/6. P.P.O.W., 216 E. 10th (477-4084).

NIEVES SAAH—Fantasy paintings of human and animal forms, thru 4/6. 9th Precinct, 309 E. 5th (982-7933).

NANCY SMITH—Large-scale acrylic paintings and watercolors, 4/3-27. Cerigo, 202 Ave. A (777-2579).

PAUL STIMSON/DAVID WILSON—Charcoal on plaster-canvas-wood supports/Abstract paintings. Thru 4/13. Christminster, 336 E. 5th (475-8369).

PETER WIEHL—Paintings made of bronze, thru 4/13. Lasser, 438 E. 11th (477-0200).

SoHo and TriBeCa

WILLIAM ANTHONY/DEBRA CHASE—Satirical paintings and drawings/Mixed-media constructions. Thru 4/19. Baum, 109 Hudson (219-9854).

ANNELI ARMS—Anthropomorphic sculptures, thru 4/12. 112 Greene (966-3864).

YEE JAN BAO—Recent abstract landscape paintings, thru 4/19. Rosenberg, 115 Wooster (431-4838).

GEORG BASELITZ—Four new paintings of pastoral scenes, 4/5-26. Boone, 417 W. Broadway (431-1818).

ASHLEY BICKERTON—Paintings in a series entitled, "Seven Susies," thru 4/5. Cable, 611 Broadway (420-8011).

RICHARD BOSMAN/RICHARD TOBIAS—Large-scale, gestural landscape paintings, plus paintings from his "Studio Series," in which the artist's dilemmas are explored/Recent geometric paintings. Thru 4/2. Alexander, 59 Wooster (925-4338).

PETER A. BRADLEY—Painted steel sculpture, thru 5/7. Hirondelle, 476 Broome (925-1538).

BROTO/PETER FLETCHER—Psychological and spiritual treatments of figure and landscape in paintings by both. Thru 5/3. Germans van Eck, 420 W. Broadway (219-0717).

JANE BRUCE/JAMES HORTON—Glass works by both, thru 4/12. Glass Workshop, 142 Mulberry (966-1808).

ALBERTO BURRI—Paintings from 1953-1986, thru 4/26. DiLaurenti, 383 W. Broadway (925-5100).

PIZZI CANNELLA—New paintings, some of which include landscapes, 4/5-5/1. Nosei, 100 Prince (431-9253).

DOMENICK CAPOBIANCO—Graphite drawings in a series entitled, "Ladders," thru 4/19. 55 Mercer (226-8513).

PAT COLVILLE/MARK WILLIAMS—Encaustic paintings with abstract imagery/Painted constructions. Thru 4/5. Condeso/Lawler, 76 Greene (219-1283).

GEORGE CONDO—Recent paintings that appropriate images from art history, 4/5-26. Gladstone, 99 Greene (431-3334).

RONNIE CUTRONE—New paintings, thru 4/19. Shafrazi, 163 Mercer (925-8732).

JAMES FORTUNE—Recent works in cast paper, thru 4/5. Phoenix, 568-78 Broadway (226-8711).

GIUSEPPE GALLO—New works, thru 4/19. Sperone Westwater, 142 Greene (431-3685).

KEN GOODMAN/YVONNE JACQUETTE—Paintings and drawings of the archetypal male in contemporary urban life/Paintings depicting aerial night views of Tokyo, 4/5-5/3. Alexander, 59 Wooster (925-4338).

JAKE GROSSBERG—Bronze wall pieces, thru 5/4. Neo Persona, 51 Hudson (406-9835).

ROBERT GROSVENOR/PETER CAMPUS—Recent sculptures/14 new landscape photographs in large and small format, 4/5-26. Cooper, 155 Wooster (674-0766).

MICHAEL HAFFTKA—Recent figurative paintings, thru 4/17. Esman, 70 Greene (219-3044).

STEVE HAWLEY—Recent paintings and works on paper with spiritual themes, thru 4/30. Milliken, 98 Prince (966-7800).

STANISLAV HORVATH—Paintings of strange scenes and edifices constructed according to a simplified geometry, thru 4/27. Blom & Dorn, 164 Mercer (219-0761).

SHERYL HUMPHREY—Small-scale oil paintings that depict the nighttime, outdoor activities of an American family of four, such as barbecuing, visiting the shopping mall, etc., thru 4/14. Herlin, 68 Thompson (431-8732).

ALEXIS HUNTER—Paintings of mythological beasts in landscapes, 4/5-30. Totah-Stelling, 152 Wooster (475-8330).

JOEL JANOWITZ—Abstracted landscape paintings and still-life compositions inspired by a recent trip to Italy, 4/2-26. Munroe, 415 W. Broadway (226-0040).

TOBI KAHN—Recent paintings and sculpture, thru 4/12. Viafora, 568 Broadway (925-4422).

DAVID KAPP—Recent paintings and drawings, thru 4/12. Plumb, 81 Greene (219-2007).

GRACE KNOWLTON—Sphere-shaped sculptures painted with calligraphic marks, thru 4/26. Twining, 568 Broadway (431-1830).

KOMAR & MELAMID—Recent, large multi-panel paintings that mix historical events and autobiographical references, 4/5-5/10. Feldman, 31 Mercer (226-3232).

LEONARD KOSCIANSKI—Narrative paintings in which animals play out symbolic dramas, 4/5-26. Kind, 136 Greene (925-1200).

LES LEVINE—Giant drawings made from images calculated with computer assistance, thru 4/19. Carpenter + Hochman, 420 W. Broadway (219-0110).

SOL LEWITT/NANCY HOLT—A wall drawing that "wraps" around the gallery space, entitled, "Pyramids"/Photographs taken at different speeds from a television screen, thru 4/5. Weber, 142 Greene (966-6115).

MICHAEL LUCERO—New ceramic works, 4/5-26. Cowles, 420 W. Broadway (925-3500).

DAVID MACH—A sculptural installation of motorcycles suspended on common objects and children's toys, 4/5-28. Toll, 146 Greene (431-1788).

DESPO MAGONI/GARRISON ROOTS—Paintings of single figures and pairs that are about relationships and suffering/An installation, thru 4/26. Alternative Museum, 17 White (966-4444).

GREGOIRE MULLER—New oil paintings, 4/2-30. Gruenebaum, 415 W. Broadway (966-3646).

ELIE NADLEMAN—Sculptures of female heads in white marble, cherry wood, and bronze, thru 4/5. Thorp, 103 Prince (431-6880).

MICHAEL OTTERSEN/KEN TISA—New paintings and sculptures, thru 5/3. Wood, 127 Spring (431-6003).

FRANK OWEN—Paintings with built-up surfaces, networks of lines, thru 4/2. Hoffman, 429 W. Broadway (966-6676).

JACK OX/JOHN BREKKE—Large-scale paintings that explore the relationship of architecture and landscape to music/Handblown glass vases. Thru 4/9. Schreiber-/Cutler, 171 Spring (925-1441).

CLAUDIO PALMIERI—Very large and very small landscape paintings, thru 4/3. Nosei, 100 Prince (431-9253).

CAROLYN PARKER/WILMA PARKER—Paintings of architectural facades and interiors/Botanical paintings; 4/3-5/17. Starkman, 465 W. Broadway (228-3047). Thurs.-Sat. 12-5.

ANTHONY POLIZZI—Recent wall sculpture and paintings on paper, thru 4/27. Littlejohn-Smith, 133 Greene (420-6090).

JOSE PRESMAN—An installation of drawings, constructions, and figures suspended from the ceiling, thru 4/10. Eno, 164 Mercer (226-5342).

JOSEPH RAFAEL—New oil paintings and watercolors, some of which are Japanese landscapes, 4/5-5/14. Hoffman, 429 W. Broadway (966-6676).

JOSEPH REBOLI—Realist paintings, of building facades and cityscapes, thru 4/13. Henoch, 80 Wooster (966-6360).

WALTER ROBINSON—Paintings of sculptural objects and nudes/Pen-and-ink drawings that satirize sex and violence, thru 4/5. Semaphore, 462 W. Broadway (228-7990).

TERRY ROSENBERG—Drawings of the figure, 4/3-5/3. Stoler, 13 White (966-5090).

MIRIAM SCHAPIRO—New paintings with fabric, high-key colors, with theater and dance imagery, thru 4/5. Steinbaum, 132 Greene (431-4224).

CAROLE SEBOROVSKI—Recent charcoal drawings and constructions, thru 4/19. Brandt, 568 Broadway (431-1444).

NANCY SPERO—New works on paper and collages, thru 4/19. Baer, 270 Lafayette (431-4774).

ERIC STALLER—A Volkswagen Beetle with 1,659 lightbulbs in it that flash and flicker in 23 computerized patterns, thru 4/18. World Trade Center, Tower Two lobby.

LESLIE TILLET—Early and recent paintings, thru 4/19. Rentschler, 72 Greene (925-3532).

NORMAN TOYNTON—Paintings on pegboard panels, thru 4/5. Newburg, 44 White (219-1885).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

VELOY VIGIL—Large-scale abstract paintings, plus earlier "horse and rider" paintings, thru 4/9. Segal, 568 Broadway (431-0010).

ANDY WARHOL—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

Other

LENNART ANDERSON—Figure paintings from the past ten years, thru 4/19. Rotunda, Brooklyn War Memorial, Cadman Plaza West at Orange St. (718-875-4031).

EARL CUNNINGHAM—Paintings of Seminole Indian life and early 20th-century schooners by this rediscovered folk artist, thru 4/4. 80 Washington Square East Galleries, 566 La Guardia Place (598-2163).

JOE DAVIS—Paintings of New York nightlife, plus romantic pastoral nightscapes, thru 4/6. Bernarducci, 17 E. 17th (206-7578).

MAI HOFFER/DARILYN LOWE/LEI YU—Paintings and drawings of dancers by all three, thru 4/12. Peridance Center, 33 E. 18th (505-0886).

THOMAS LAWSON—Paintings that are a synthesis of abstraction and representation, thru 5/5. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

BRUNO SACCHETTO/NANCY STOUT—Large-scale paintings with quilt-like patterns/Photographs of boxers as everyday people. Thru 4/2. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

CY TWOMBLY—A retrospective of drawings, collages, and paintings on paper, from 1955-1985, thru 4/5. Gagosian, 521 W. 23rd (807-0807).

ANNA GOTH WERNER—Paintings of modern architectural interiors, thru 4/27. Lincoln Center, Concourse Level (580-4673).

ALISON WILDING—New steel sculptures, thru 4/8. Ala, 32 W. 20th (431-3344).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Fifth at 64th, in Central Park (360-8141). "The New Response: Contemporary Painters of the Hudson River," with works by Clark, Cote, Downes, Nice, Poor, Sleigh, Sullivan; 4/8-5/2.

C.D.S.—13 E. 75th (772-9555). "Artists Choose Artists IV," with works by Applebroog, Komar & Melamid, Michals, Morton, Soyer, Tansey, others; 4/3-5/3.

HAMILTON—19 E. 71st (744-8976). Portraits by Aponovich, Bailey, Beckman, Close, Golub, Hockney, Katz, others; thru 5/3.

HOFFELD—1020 Madison (734-5505). Recent drawings by Dunham, Newman, Winters; thru 4/12.

MARBELLA—28 E. 72nd (288-7809). Seascapes by Bricher, Hamilton, Richards, Wiggins, others; thru 4/12.

MATHES—851 Madison (249-3600). "The Art of Drawing," with works by Baziotes, Cucchi, De Maria, Hockney, Hunt, Kelly, Krasner, Mazur, Morley, Neher, Oldenburg, Rothenberg, Steir, Twombly; thru 4/5.

MC CARRON—1014 Madison (772-1181). Works on paper from the 16th-20th centuries, by Cranach the elder, Durer, Mola, Van Rijn, others; thru 5/14.

PERLOW—980 Madison (517-5858). Abstract sculpture by Henselmann, Rubin, Stein; 4/5-30.

RONIN—605 Madison (688-0188). "Kachofugetsu: The Four Seasons"—triptychs by 19th-century Japanese artists, depicting courtesans and the four seasons of the year; thru 4/12.

SCHILLAY & REYS—305 E. 63rd (355-5710). Sporting and animal paintings by Dalby, Ferneley, Hall, Wright, others; thru 4/18.

SHEPHERD—21 E. 84th (861-4050). Paintings by Pre-Raphaelites and Academics, including Burne-Jones, Grimshaw, Hunt, Rossetti, others; thru 4/26.

STONE—48 E. 86th (988-6870). Works by Baribeau, Clive, Sheehan; 4/5-30.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). "Viollet le Duc to Frank Lloyd Wright"—architectural designs inspired by nature, in drawings, furniture, and decorative arts; thru 4/5.

FITCH-FEBVREL—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 5/17.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). A survey of watercolors, from Cezanne to the present, with works by Beckman, Kiefer, Kirchner, Kounellis, Marin, Nolde, others; thru 4/5.

ROSS—162 W. 56th (307-0400). Recent paintings by Abrams, Hermansader, Hilsdrew, Luce, Pugh, Torlen; thru 4/30.

ST. ETIENNE—24 W. 57th (245-6734). Works by Expressionist painters, including Corinth, Feininger, Kirchner, Kokoschka, Munch, Schiele, others; thru 5/10.

East Village

BRIDGEWATER—208 E. 7th (505-9977). Works with the Statue of Liberty as a theme, by Chen, Coleman, Goetz, Hannah, Hugo, Kennedy, Webb, others; thru 4/6.

JUS DE POMME—338 E. 11th (674-5389). "Artists Pick Artists," with works by Rothenberg, Fischl, Holzer, Gornick, who have picked Bocchino, Macphee, Chase, Buckbee; thru 4/6.

KRAINE CLUB—85 E. 4th (982-7118). Works by East Village artists of all ages, including Cohen, Glazbrook, Gross, Peisley, others; thru 4/13.

POSTMASTERS—66 Ave. A (477-5630). Geometric abstract paintings by Diao, Dryer, Voisine, Westfall, wall objects by Hoberman, Rankin, Steinbach; thru 4/6.

SoHo and TriBeCa

ART IN GENERAL—79 Walker (219-0473). Three-dimensional works by Brock, Donegan, Hardinger, Mastrangelo, Weisberg; 4/5–26.

ARTISTS SPACE—223 W. Broadway (226-3970). "Recent Art From Chicago," with paintings and sculpture by Baum, Hilton, La Mantia, Warnecke, others; thru 4/5.

BROWN—100 Greene (219-1060). Sculpture by Allington, Bender, Connor, Fisher, McCollum, Nechvatal, Stephan, Not Vital, others; thru 4/2.

DAVIS—568 Broadway (219-1444). Inaugural exhibition, with works by Belag, Feinberg, Gitlin, Lee, Lieberman, Parcher, Wilson; 5/15.

EXIT—578 Broadway (966-7745). A show of art works selected by various dealers; 4/3–26.

FRANKLIN FURNACE—112 Franklin (925-4671). Books and graphics by Cobra artists, from the '40s to the present; thru 4/26.

LORENCE-MONK—568 Broadway (431-3555). Drawings by Caramelle, Cumming, Henderson, Ida, Karshan, Partenheimer; thru 4/5.

MARCUS—578 Broadway (226-3200). Inaugural exhibition, with works by Adams, Butter, Drake, Ess, Innerst, Monti, Otterson, Puett, Richter, Tansey, Zwack; thru 4/10.

METRO PICTURES—150 Greene (925-8335). "Signs of Painting," with works by Bickerton, Goldstein, Halley, Levine, McCollum, Miller, Robinson, Rockenschaub, Taafe; 4/5–26.

MOONMADE SPACE—229 Mott (226-2108). Works that have sexual abuse of women and children as a theme, by Johnson, Rahmani, Ramotar, Sligh, Spero; 4/2–26.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). Inaugural exhibit of gallery artists; thru 4/6.

SCHIFFER—448 W. Broadway (477-5699). Works by Farrar, Garvens, Leopold, Linquist, MacNaughton, Montagna; 4/3–5/4.

Other

F.I.T.—227 W. 27th (760-7970). "The East Village"—art and design of New York's East Village in the 1980s; thru 5/3.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Narration-DRAWING," with works by Anderson, Birmelin, Coe, Golub, Hull, Laderman, Mason, Petlin, Spero; thru 4/3.

PRATT MANHATTAN CENTER—160 Lexington (685-3169). An international print show; thru 4/12.

303—303 Park Ave. South (477-4917). New works by Acconci, Dwyer, Mullican; thru 4/20.

PHOTOGRAPHY

LUCIEN CLERGUE—Recent photographs, thru 4/5. De Rempich, 16 E. 79th (772-6855).

JOHN COPLANS/HERBERT LIST—Nude self-portraits-/Surrealistic photographs, thru 4/26. Pace/MacGill, 11 E. 57th (759-7999).

80 PAPERS—80 Thompson (966-1491). Vintage hand-colored photographs of Japan, circa 1870–1890; thru 4/18.

EX VOTO—93 E. 7th (982-1169). Photographs of tattoos by Felman, Govenar, Witkin, others; thru 4/13.

ALAN GOVENAR—Photographs that document the vast scope of contemporary tattoo art; thru 4/13. Ex Voto, 93 E. 7th (982-1169).

PHILIPPE HALSMAN—A retrospective of portraits organized by I.C.P., thru 5/1. PaineWebber, 1285 Ave. of the Americas.

LARTIGUE—Photographs from 1904 to 1980, thru 5/10. Staley-Wise, 177 Prince (777-1590).

ARTHUR LIEPZIG—Photographs that document Jewish life around the world, including a recent series of Ethiopian Jews in Israel, thru 4/12. Henry Street Settlement, 466 Grand (598-0400).

MUNICIPAL ART SOCIETY—457 Madison (935-3960). Photographs from Peter B. Kaplan's book, "High on New York," of views of New York taken from dangerous heights, thru 4/28/"Richard Morris Hunt and New York"—original architectural drawings and photographs from the American Institute of Architects Foundation, thru 4/30.

SARAH PRENTISS—Photographs of the salmon fishing community in the San Juan Archipelago, thru 4/19. A.I.R., 63 Crosby (966-0799).

MILTON ROGOVIN—Photographs of the Lower West Side in Buffalo, N.Y., thru 4/26. Wolf, 30 W. 57th (586-8432).

JAMES ROMEO—Black-and-white photographs of New York street life, thru 4/7. Camera Club of New York, 853 Broadway (260-7077).

WILLY RONIS—Photographs from the past 40 years, of Paris, its people, and environs, thru 4/19. Witkin, 415 W. Broadway (925-5510).

WALT SILVER—30 color photographs taken through bus windows while traveling in the U.S. and Canada, thru 4/12. Rosenberg, 20 W. 57th (757-2700).

NEAL SLAVIN—Color photographs made with Polaroid's 20" x 24" camera, of people at work and leisure in the United Kingdom, thru 4/19. ICP/Midtown, International Paper Plaza, 77 W. 45th (536-6443) Mon.–Fri. 11–6, Sat. 12–4. $1 admission.

W. EUGENE SMITH—A retrospective of master prints by this photojournalist, thru 5/4. ICP, 1130 Fifth (860-1777) Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 adm.

MICHAEL SPANO—Black-and-white nude studies of the photographer's wife, thru 4/5. Miller, 41 E. 57th (980-5454).

ARTHUR TRESS—Color cibachrome prints in a series entitled, "Presidential Cabinet," thru 4/26. Twining, 568 Broadway (431-1830).

WHITE COLUMNS—325 Spring (924-4212). Photographs of staged situations which simulate reality, by 32 artists, including Beckman, Casabere, Lehndorff-/Trulzsch, Majore, Ontani, Rodan, Webb, Wegman, others; thru 4/5.

JOHN YANG/MARK FELDSTEIN—Panoramic photographs of Innisfree Garden in Millbrook, N.Y./*Ten triptychs*. Thru 4/18. Pfeifer, 568 Broadway (226-2251).

ZABRISKIE—724 Fifth (307-7430). "Surrealism: 1936"—objects, photographs, collage, and documents by Arp, Cornell, Dali, Magritte, Penrose, thru 4/4.

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 3/4 at 8: Lisa Jan Kotin in "The Axelrods" and Jim Calder's "Okee-La Homa." $7.

LA MAMA E.T.C.—74 A E. 4th St. (475-7710). 4/3–20 (except Mon.) at 7:30: Meredith Monk's "Acts From Under and Above." Tues.–Thurs., Sun., $15; Fri.–Sat., $20.

P.S. 122—150 First Ave. (477-5288). 4/4–6 at 9: Alyson Pou in "Danger House." $6.

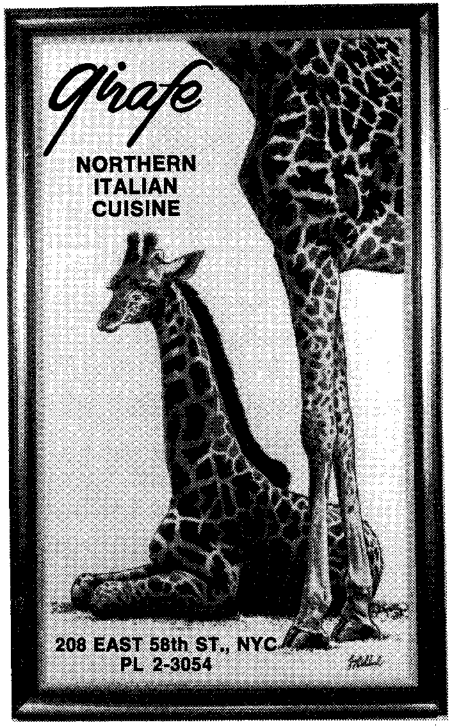
MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Kushan Sculpture: Images From Early India; thru 4/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . American Abstract Artists: 50th Anniversary; thru 4/20 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 4/20 . . . Variations On A Theme: Collaged Sculptures by Rhoda Sherbell; thru 4/24 . . . Through a Master Printer: Robert Blackburn and the Printmaking Workshop; thru 5/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration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of Newly Installed Period Rooms . . . From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14 . . . Second Drawing National; thru 4/14 . . . Public and Private: American Prints Today; thru 4/28 . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru 5/20 . . . Tony Cragg: Menschenmenge; thru 4/14 . . . Impressionist Prints; thru 5/5 . . . From Courbet to Cezanne: A New 19th Century/Preview of the Musee d'Orsay, Paris; thru 5/5 . . . Curator's Choice: The Arts of Central Africa; 4/2–6/30.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50. GURO Art of the Ivory Coast; thru 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Memphis/Milano; thru 4/13 . . . Toys from the Nuremberg Spielzeugmuseum; thru 5/11 . . . Playing Cards; thru 5/25 . . . La Nijinska: A Dancer's Legacy; thru 7/13.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. The Iditarod: Sled Dog Racing in the North; thru 4/12.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8) . . . Jack Youngerman; thru 4/27 . . . Naum Gabo: Sixty Years of Constructivism; thru 4/27 . . . Charles Seliger; thru 5/18 . . By the Muse Inspired; thru Nov.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . .The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Justice in Jerusalem Revisited: The Eichmann Trial 25 Years Later; thru 5/11.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/4 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . Francois Boucher (1703–70); thru 5/4 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Pursuit of Abstraction: American Prints 1930–1950; thru 4/27 . . . Advocating Photography: The David Hunter McAlpin Fund; thru 4/27 . . . The Architecture of Richard Morris Hunt; thru 8/15. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. . . The Apocalypse: 950–1800; thru 4/13 . . . Italian Drawings From the Collection of Duke Roberto Ferretti; thru 4/20 . . . Catchpenny Prints; thru 4/20 . . . Scientific Autographs; thru 4/13 . . . The Brothers Grimm and German Fairy Tales; thru 4/20.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Liberties with Liberty; thru 5/18.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . Mobil & Masterpiece Theatre: 15 Years of Excellence; thru 4/4. . . Discovery: James Dean: The Television Work; thru 4/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 4/27 . . . Illusion: Between Life and Art; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. (Thurs. 5–9 pay as you wish) . . . Contemporary Works From the Collection; thru 4/1 . . . Mies Van Der Rohe Centennial Exhibition; thru 4/15 . . . American Prints: 1900–1960; thru March . . . Large Drawings; thru March . . . Richard Serra: Sculpture; thru 5/13 . . . Projects: Win Knowlton; thru 4/22 . . . W. Grancel Fitz: Advertising Photographs 1929–1939; thru 6/24.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr. . . . Light as a Feather; thru 4/12 . . . Statue of Liberty Centennial; thru 11/9 . . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free. Alice Neel: Paintings and Drawings; thru 5/18.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Niagara: Two Centuries of Changing Attitudes, 1697–1901; thru 4/27 . . . Prized Prints: Rare American Prints Before 1860; thru 4/20 . . . P.T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 4/16 . . . Extraordinary Years; thru 4/30. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17 . . . A Brush with Shakespeare: The Bard in Painting, 1780–1910; thru 4/12. **Schomburg Center:** Freedom's Journals: The Black Press in New York State; thru 4/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The New Society of American Artists in Paris 1908–1912; thru 4/6 . . . Margaret Rosengren: Paintings and Drawings; thru 5/4 . . . The Richmond Hill Series: Paintings by Irene Buszko; thru 5/18 . . . After Matisse; thru 5/25 . . . "Fish Condos" by Joey Skaggs; thru 5/25.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1:50; children 50¢. Al Loving: Departures; thru 6/12 . . . Howardena Pindell: Odyssey; thru 6/12 . . . The Hale Woodruff Memorial Exhibition: Emerging Artists From the Southwest; thru 6/12.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; thru 4/27 . . . Eric Fischl; thru 5/11 . . . Alex Katz Retrospective; thru 6/15. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Urban Pleasures: New York 1900–1940; thru 4/3. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). **East,** 219 E. 67th St. (606-0400). 4/8 at 10: 19th-Century Furniture, Decorative Objects and Oriental Rugs. On view from 4/4.

DOYLE—175 E. 87th St. (427-2730). 4/2 at 10: Fine English and Continental Furniture, Decorations, and Paintings. On view from 3/29.

PHILLIPS—406 E. 79th St. (570-4830). 4/5 at 10:30: 20th-Century Furniture & Decorative Arts.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/8 at 10:15 and 2: English and Continental Silver. On view from 4/3.

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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, April 2

ENGLISH CHAMBER ORCHESTRA, Yehudi Menuhin conductor; pianist Mitsuko Uchida. Mozart's Divertimento in D, K. 205, and Piano Concerto in in B-flat, K. 595; Elgar's Serenade for Strings; Haydn's Symphony No. 91. Avery Fisher Hall at 8. $10–$20.

ELLY AMELING, soprano, with pianist Rudolf Jansen. "The Poetry of Goethe." Songs by Mozart, Schubert, Schumann, Wolf, Loewe, Mendelssohn, Brahms, Liszt. Carnegie Hall at 8. $8–$15.

ROBERT DAVIDOVICI, violinist, with pianist David Korevaar. Works by Mozart, Ives, Brahms, Aitken, Ravel. 92nd Street Y at 8. $5–$8.

NATIONAL CHORALE SOLOISTS, Martin Josman conductor. "A Bach Festival," the program to include Cantatas 39, 148, 187, and Motet No. 1. Merkin Concert Hall at 8. $12–$35.

NO, NO, NANETTE—Concert performance of the 1925 musical comedy by Youmans, Harbach, and Caesar. Orchestra conducted by John McGlinn; with Rebecca Luker, George Dvorsky, Judy Kaye, Cris Groenendaal, Robert Nichols, Jane Connell, Betsy Joslyn. Carnegie Recital Hall through 4/6. Tonight at 8. $25.

HERITAGE CHAMBER ORCHESTRA, Yaacov Bergman conductor; clarinetist Giora Feidman, cantor David Lefkowitz, violinist Gil Shaham, the Zamir Chorale. A retrospective of Jewish music covering the period of American Jewry since 1910. Alice Tully Hall at 8. $18–$75.

JOHN RANCK, flutist. Lincoln Center Library at 4. Free.

TERRELL SOLER, soprano. Federal Hall, 26 Wall St., at 12:30. Free.

JUDY NEIMACK, vocalist. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

JOHN DAVIS, pianist. Faculty recital, Hunter College, Park Ave. and 68th St., Room 1527 North, at 8. Free.

ARGENTINA/AMERICA—Vocalist Alejandro Biondo, Alfredo Pedernera playing bandoneon, dancers Jon Devlin, Diane Lachtrupp. Tango music and dance. Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15. Free.

Thursday, April 3

NEW YORK PHILHARMONIC, Raymond Leppard conductor; clarinetist Stanley Drucker. Haydn's Symphony No. 49, "La Passione"; Copland's Clarinet Concerto, and *Inscape*; Mendelssohn's Symphony No. 3, "Scottish." Avery Fisher Hall at 8. $6–$30.

JORGE BOLET, pianist. Works by Grieg, Liszt, Brahms, Chopin. Carnegie Hall at 8. $8–$15.

PRIDONOFF PIANO DUO/PERCUSSION GROUP-CINCINNATI—Works by Bartok, Mozart, Saint-Saens, Cage, Mark Saya (N.Y. premiere). Alice Tully Hall at 8. $10, $12.50.

JANINA FIALKOWSKA, pianist. Liszt's Variations on Bach's Cantata *Weinen, Klagen, Sorgen, Zagen,* and *Etudes d'execution transcendante.* 92nd Street Y at 8. $7.50–$10.

HIROKO OHKI, pianist. Beethoven, Schumann, Irving Robbin (premiere), Chopin. Merkin Concert Hall at 8. $9.50.

JOHN MARTIN, pianist. Carnegie Recital Hall at 8. $10.

COLUMBIA UNIVERSITY ORCHESTRA, Howard Shanet conductor; the Barnard-Columbia Chorus. Schubert's Symphony in b, "Unfinished"; Entr'acte No. 1 from *Rosamunde*; Mass No. 5. McMillin Theater, Broadway and 116th St., at 8. Free.

GENE MCDANIELS AND HIS BAND—Concert to benefit the Grace School scholarship fund. Great Hall at Cooper Union, Third Ave. and 7th St. (475-5609), at 7:30. $10, or $25 with a champagne party.

ANDRE EMELIANOFF, cellist/**ELIZABETH WRIGHT,** pianist. Dvorak's Cello Concerto. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 4. Free.

JOHN WONNER, organist. Bach, Reger, Tournemire. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

LOU GRASSI AND THE DIXIE PEPPERS—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Mai-Huan Hu, Eriko Sato, Naoko Tanaka; bassist Joseph Bongiorno; cellist Roselyn Clarke; harpsichordist Robert Wolinsky. Vivaldi's *The Four Seasons,* Op. 8, Nos. 1–4. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about bus service.

Friday, April 4

NEW YORK POPS, Skitch Henderson conductor; baritone Bob Carroll, the Phoenix Chorale. A tribute to Oscar Hammerstein, with Rodgers, Hart, and Kern. Carnegie Hall at 8. $12–$20.

NEW YORK PHILHARMONIC—See 4/3. Today at 2.

ENGLISH BAROQUE SOLOISTS, John Eliot Gardiner conductor; fortepianist Malcolm Bilson. Mozart: Piano Concerto No. 12, Symphony No. 29, Piano Concerto No. 9. Alice Tully Hall at 8. $15.

MARGARET PRICE, soprano, with pianist Geoffrey Parsons. Songs by Schubert and Schumann. Avery Fisher Hall at 8. $10–$20.

NO, NO NANETTE—See 4/2.

STEPHANIE MILLS/ATLANTIC STARR—Beacon Theater, Broadway and 74th St. (787-1477), at 8. $20.

HANNIBAL MARVIN PETERSON, with David Murray, Cecil McBee, Alan Nelson, Rahn Burton. Jazz. Cooper Union, Third Ave. and 7th St. at 8. Free.

ECHO & THE BUNNYMEN, with The Church. Madison Square Garden Felt Forum (564-4400), at 8. $17.50.

ROSE ANDERSON, vocalist. Lincoln Center Library at 4. Free.

TONIGHT BY BERNSTEIN—Vocalists Doris Holloway, Carolyn Marlow, Jim Fredericks, J.T. Cromwell; pianist Gary Hammond. Music from shows by Bernstein. Manhattan Savings Bank, Broadway and 9th St., at 8. Free.

YOMO TORO BAND—Godard-Riverside Phelps House, 161 W. 87th St., at 1:30. Free.

JONATHAN STEVENS, singer-songwriter-guitarist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

ANDY STEIN, violinist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; mezzo-soprano Mignon Dunn, tenor James McCracken, harmonica-player Robert Bonfiglio. Carman Moore's *Fanfare for Kings*; Cowell's Harmonica Concerto (world premiere); Mahler's *Das Liede von der Erde.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $8–$18.

CHINESE MUSIC ENSEMBLE OF NEW YORK—Folk music. Auburndale Branch Library, 25-55 Francis Lewis Blvd., Flushing, at 8. Free.

DAVID JONES—Stories and folk music of the British Isles. The Good Coffee House, 53 Prospect Park West, Brooklyn, at 9:30. $4.

Saturday, April 5

NEW YORK PHILHARMONIC, Martin Turnovsky conductor; mezzo-soprano Marilyn Schmiege, pianist Rudolf Firkusny, Werner Klemperer narrator; New York Choral Artists. Martinu's *Memorial to Lidice*; Novak's *Dido* (U.S. premiere); Dvorak's Piano Concerto. Avery Fisher Hall at 8. $6–$30.

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conductor; Mary Burgess, Antoinette Hardin, Grayson Hirst, Lawrence Cooper. Mendelssohn's *Elijah.* Carnegie Hall at 8. $5–$20.

YOUNG UCK KIM, violinist, with pianist Nerine Barrett. Works by Mozart, Schoenberg, Faure, Beethoven. 92nd Street Y at 8. $11–$15.

GUARNERI STRING QUARTET—Beethoven: Quartet Op. 18, No. 6, in B-flat; Grosse Fuga Op. 133, in B-flat; Quartet Op. 135. Metropolitan Museum at 8. $14.

KAREN DREYFUS, violist, with pianist Robert MacDonald. Bach, Brahms, Laderman (world premiere), Falla, Hindemith. Merkin Concert Hall 8. $7.50.

BALALAIKA SYMPHONY ORCHESTRA—Alice Tully Hall at 7:30. $9–$11.

NO, NO, NANETTE—See 4/2. Today at 2 and 8.

MILES DAVIS/B.B. KING, and their bands. Beacon Theater, Broadway and 74th St. (787-1477), at 8 and midnight. $19.50, $22.50.

INDIANA UNIVERSITY JAZZ ENSEMBLE (N.Y. debut), Dave Baker director; trombonist Slide Hampton. Music by jazz artists who started their careers in Indiana. Symphony Space at 8. $7.50.

CALIFORNIA E.A.R. UNIT (N.Y. debut), eight-member group. Bergamo, Jarvinen, Martino, Steiger, Subotnick. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. $8.

KURTIS BLOW/TROUBLE FUNK—"Def Jam" series. Apollo Theater, 253 W. 125th St. (661-3344), at 8. $5–$30.

THE MAHAGONNY SONGPLAY, by Brecht and Weill; also modern cabaret songs. Downtown Music, at Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207), at 8. $6.

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MUSIC & DANCE

JOAN VICIAN DE CRISTOFARO, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

LYRIC DUO—Works by Bach, Haydn, Liszt, Copland, others. Lincoln Center Library at 2:30. Free.

EDDIE PALMIERI, CHARLIE PALMIERI, HILTON RUIZ, MICEL CAMILO, with Papo Lucca, others. Latin jazz. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 7:30. $13, $15.

ENGLISH CHAMBER ORCHESTRA, Yehudi Menuhin conductor; pianist Mitsuko Uchida, flutist William Bennett. Mozart: Divertimento No. 7; Piano Concerto No. 17; Flute Concerto No. 2. Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. $10–$20.

INDONESIAN GAMELAN—Gongs, xylophones, bells, and dancers from Central Java. The Arts at St. Ann's, St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $10.

BROOKLYN PHILHARMONIC—See 4/4.

JOHN SEBASTIAN, singer-songwriter, with comedian Steven Landesberg. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $10–$13.

NEW YORK STRINGS—Kingsbridge Branch Public Library, 280 W. 231st St., Bronx, at 2. Free.

Sunday, April 6

ATLANTA SYMPHONY, Robert Shaw conductor; pianist Misha Dichter. Rorem's String Symphony (N.Y. premiere); Beethoven's Piano Concerto No. 3; Prokofiev's Symphony No. 5. Carnegie Hall at 8. $8–$15.

ST. PAUL CHAMBER ORCHESTRA, Pinchas Zukerman conductor; pianist Alicia de Larrocha. Neikrug's *Chettro Ketl* (N.Y. premiere): Haydn's Symphony No. 102; Mozart's Piano Concerto No. 26, "The Coronation." Avery Fisher Hall at 3. $10–$20.

JUILLIARD STRING QUARTET—Beethoven's Quartets in D, Op. 18, No. 3; in f, Op. 95, "Serioso"; in B-flat, Op. 130. Carnegie Hall at 3. $8–$15.

FITZWILLIAM STRING QUARTET—Beethoven's String Quartet No. 6; John Paynter's . . . *et quart* (N.Y. premiere); Shostakovich's Two Pieces for String Quartet; Sibelius's Quartet in d, "Voces Intimae," Op. 56. Alice Tully Hall at 3. $14.

WINCHESTER CATHEDRAL CHOIR, Martin Neary conductor; organist Timothy Byram-Wigfield. Works by Byrd, Whyte, Weelkes, Bach, Britten, others. Alice Tully Hall at 7:30. $10.

AN DIE MUSIK, chamber ensemble. Beethoven's Piano Trio in B-flat; Jacob's Quartet for Oboe and Strings; Haydn's Quartet for Oboe and Strings in B-flat; Schumann's Piano Quartet in E-flat, Op. 47. Merkin Concert Hall at 4. $6.

FREDERIC HAND, guitarist, with guest artists. New works by Hand and York. Merkin Concert Hall at 8. $8.

TOKYO STRING QUARTET—Haydn's Quartet in D, Op. 20, No. 4; Schubert's Quartet in a, Op. 29; Dvorak's Quartet in F, "American." Town Hall at 2. $4–$6.

ROBERTO AUSSEL, guitarist. Works by Buxtehude, Weiss, Kleynjans (U.S. premiere), Schwartz (world premiere), Piazzolla (U.S. premiere), Ginastera. 92nd Street Y at 3. $7.50–$10.

NORTH/SOUTH CONSONANCE, with the Jubal Trio, violist Miles Hoffman, oboist Henry Schuman. N.Y. premieres by Blaustein, Lifchitz, Penderecki, Quilling, Saylor. Carnegie Recital Hall at 8:30. $8.

NO, NO, NANETTE—See 4/2. Today at 3.

MILES DAVIS/B.B. KING—See 4/5. Today at 8.

MANNES COLLEGE OF MUSIC—At 3: Extension faculty jazz recital, with Harold Lieberman, Jill McManus, Allen Won, others. At 8: Mannes Camerata, Paul C. Echols director. Rhetorical motets by Lassus. 150 W. 85th St. (580-0210). Both free.

GREGORY COLANTONIO, tenor/**JULIE KUIPERS,** pianist. Schumann's *Dichterliebe*; Liszt's three songs from Petrarch. Trinity School Chapel, 139 W. 91st St., at 4. $7.

THE MAHAGONNY SONGPLAY—See 4/5.

BRONX ARTS ENSEMBLE CHAMBER MUSIC, with cellist Michael Rudiakov, pianist Shoshana Rudiakov. Works by Mozart, Mendelssohn, Stutchevsky, Saint-Saens. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 3. $7.

BROOKLYN PHILHARMONIC—See 4/4. Today at 2.

SELMA MEDNIKOV PAKTER, pianist. Music by Clementi, Beethoven, Liszt, Chopin. Brooklyn Museum, Eastern Pkwy., at 1:30. Free with museum admission.

BARGEMUSIC—See 4/3. Today at 4.

STEVEN LUBIN, pianist. Mozart, Brahms, Chopin. Wave Hill Armor Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $7.

REGINA CHAMBER ORCHESTRA, Alejandro Guzman conductor; singers of the Regina Opera. Works by Vivaldi, Beethoven, Mozart. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555), at 4. $2.

JULIUS GROSSMAN ORCHESTRA—Works by Mozart, Elgar, Dvorak, others. Glenwood Jewish Center, 888 E. 56th St., Brooklyn, at 2:30. Free.

CONCERTS IN CHURCH AND TEMPLE SPACES: David Jolley, French horn, with pianist Robert McDonald. Beethoven, Bozza, Poulenc, Hindemith, Bach. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 3:30. Free . . . **Douglas Boyd,** oboist, with pianist Brian Zeger. Bach, Poulenc, Schumann, Dutilleux, Britten. Holy Trinity, 316 E. 88th St., at 3. $6 . . . **Gruenhut, Feldman, and Pray,** chamber ensemble. Beethoven, Bruch, Benda, Lotti, and jazz by Bill Mays. St. Joseph's, Sixth Ave. at Waverly Pl., at 3. $6 . . . **Heavenly Jazz, with Ruby Braff,** cornetist, and **Scott Hamilton,** tenor saxophonist. Heavenly Rest, Fifth Ave. at 90th St., at 5. $7 . . . **Hilliard Ensemble of London,** a male vocal quartet. **Music Before 1800:** "Worldes blis," medieval and Renaissance sacred music. Corpus Christi, 121st St. east of Broadway, at 3. $8 . . . **Ithaca Baroque Ensemble.** Quantz, Babell, LeClair, Telemann. St. Ignatius, West End Ave. and 87th St., at 8. $5 . . . **Jewish Music Festival,** with cantors and organist Eric Milnes in klezmer music. Free Synagogue of Flushing, 41-60 Kissena Blvd., at 2. $6, in advance $5 . . . **New York Concertino Ensemble,** Theodore Platt dirctor. Music of Telemann. French Church, 126 W. 16th St., at 4. $9, $8 in advance . . . **Raphael Klayman,** violinist, with pianist Elaine Chelton. Beethoven, Vitali, Franck, Bloch. St. Michael's Hall, 225 W. 99th St., at 7. $6 . . . **Ray Abrams Big Band,** with vocalists Gloria DeNard and Pat Spann. St. Peter's, Lexington Ave. and 54th St., at 7:30. $6, or $12 per family (up to 4 children) . . . **Todd Wilson, organist.** Music of Dupre. St. Bartholomew's, Park Ave. and 50th St., at 4. $5 . . . **Village Singers Chamber Chorus, Village Chamber Orchestra,** Mark Mangini conductor. Stravinsky, Hindemith, Ives. 201 W. 13th St. at 3. $5.

Monday, April 7

JOSEPH SMITH, pianist. Grainger (including two N.Y. premieres), Scriabin, Schumann, Haydn. Alice Tully Hall at 8. $6–$10.

ADRIA FIRESTONE, mezzo-soprano (N.Y. debut), with pianist Barry Farber, violist David Harding. Works by Granados, Barber, Ravel, Bernstein, Menotti, others. Merkin Concert Hall at 8. $8.

BARRY SALWEN, pianist. Works by Bach, Sessions, Schubert, Schumann. Carnegie Recital Hall at 8:30. $7.

RON MALKENSON, guitarist. Bach, Falla, Walton, D. Scarlatti, Malkenson, Kalmar. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $7.

LELAND CHEN, violinist (N.Y. debut), with pianist Li-Pi Hsieh. Tartini, Beethoven, Bartok, others. Town Hall at 8. $7.50, $10.

ANDRES SEGOVIA FELLOWSHIP COMPETITION—Three young guitarists play for a jury, and Mr. Segovia. Grace Church, Broadway and E. 10th St., at 8. $5.

NEW YORK CONSORT OF VIOLS—16th-, 17th-, 20th-century music. Village Gate, Top of the Gate, 160 Bleecker St., at 8. $10.

CHAMBER GROUP—Oboist Blair Tindall, violinist Lisa Brooke, violist Nardo Poy, cellist Yari Bond, pianist Julie Lustman. Wanhal, Hummel, Loeffler, Martinu. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

DANIELLE WOERNER, soprano, with pianist Andrea Goodzeit. Nin, Rodrigo, Poulenc, Schindler-Mahler. St. Paul's, Broadway at Fulton St., at 12:10. Free.

Tuesday, April 8

NEW YORK PHILHARMONIC—See 4/5.

CHRISTOPHER TRAKAS, baritone, with pianist Steven Blier, horn player David Jolley, clarinetist Daniel McKelway. Ravel, Mahler, Poulenc, Butterworth, Larry Smith (world premiere), Bolcom, Purcell, Berg, Hundley. Alice Tully Hall at 8. $8.

BOSTON CAMERATA, Joel Cohen director, with the Boston Shawm and Sackbut Ensemble. Music of the Spanish Renaissance, including liturgical music. Merkin Concert Hall at 8. $10.

SHIRLEY IREK, ROBERT CHUMBLEY, duo-pianists. Weber, Ravel, Chopin, Colgrass (N.Y. premiere), Brahms. Carnegie Recital Hall at 8. $9.

MARC LAFORET, pianist (N.Y. debut), with violinist Jean-Jacques Kantorow. Chopin, Debussy. 92nd Street Y at 8. $5–$8.

MICHAEL SELLERS, pianist (N.Y. debut). Mozart, Cameron-Wolfe, Chopin, Mario Feninger (world premiere), Ornstein, Liszt. Symphony Space at 8. $8.

AMY GRANT, singer of contemporary Christian music. Radio City Music Hall at 8. $16.50, $18.50.

AEROSMITH, with Ted Nugent. Madison Square Garden at 8. $15, $17.50.

IAN TRACEY, organist. Bach, Howells, Mozart, others. Trinity Church, Broadway at Wall St., at 12:45. Free.

ANNE POLLACK QUARTET—Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

COMMUNITY JAM—*Political rock, with open jamming.* Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 3/31, at 8: Verdi's *Don Carlo*, Stivender conducting; Mara Zampieri (debut), Verrett, Ciannella, Nucci, Morris, Kavrakos. 4/1 at 7:30: Strauss's *Der Rosenkavalier*, Levine conducting; Troyanos, G. Jones, Battle, Raffanti, Reich, Haugland. 4/2 at 8: Bizet's *Carmen,* Levine conducting; I. Jones, Malfitano, Domingo, Devlin. 4/3 at 8: Verdi's *Aida*, Levine conducting; Tomowa-Sintow, Cossotto, Pavarotti, Manuguerra, Kavrakos, Cook. 4/4 at 7: *Don Carlo*; same as 3/31. 4/5 at 1: *Der Rosenkavalier*; same as 4/1 (broadcast, WQXR). 4/5 at 8: *Carmen*; same as 4/2, except Ewing for Jones, Andrade for Malfitano, Epstein for Levine. Mon., 4/7, at 8: *Aida*; same as 4/3, except Quilico for Manuguerra, Rouleau for Kavrakos. 4/8 at 8: same as 4/2, except Andrade for Malfitano, Lima for Domingo.

Other

COSI FAN TUTTE, by Mozart. Concert performance by West Side Operashop, Donald Meyers director. Trinity School, 101 W. 91st St. (362-7439). 4/8 at 7. $3.

THE MAGIC FLUTE, by Mozart. Staged performance, sung in English. The Queens Symphony Orchestra and Opera Northeast, James Meena conducting. Colden Center, Queens College, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 4/6 at 2. $12–$16.

H.M.S. PINAFORE, by Gilbert and Sullivan. Blue Hill Troupe. Hunter College Playhouse, 68th St. and Lexington Ave. (472-0801, 1–3, 5–7, Mon.–Fri. only). 3/31, 4/1, 2 at 8; 4/3, 4 at 7:30; 4/5 at 2 and 8. $7–$40. 4/1 includes a party; $100.

LIGHT OPERA OF MANHATTAN—Romberg's *The Desert Song*, through 4/6. Cherry Lane Theater, 38 Commerce St. (989-2020), west of Seventh Ave. Wed. at 2, Wed.–Sat. at 8; Sat. and Sun. at 3:30. $17.50 (Wed. and Thurs.); $20 (weekends); seniors, children less.

DANCE

Joffrey Ballet

NEW YORK STATE THEATER—April 1–20. Tickets $7–$35. 4/1 at 7:30, opening-night gala ($35–$1,000—265-7300). 4/2 at 8, *Italian Suite,* new Laura Dean ballet, *Les Patineurs.* 4/3 at 8, *Arden Court,* new James Kudelka ballet, *Light Rain.* 4/4 at 8, *Forgotten Land, Confetti, Passage, Offenbach in the Underworld.* 4/5 at 8, 4/6 at 2, 4/6 at 7:30, *The Taming of the Shrew.* 4/8 at 8, *Birthday Variations, Round of Angels, Love Songs, Rodeo.*

Paul Taylor Dance Company

CITY CENTER—April 1–27. $10–$36. 4/1 at 7, opening-night gala: *Ab Ovo Usque Ad Mala (From Soup to Nuts), Diggity, Last Look.* 4/2, 4 at 8: *Roses, Last Look, Esplanade.* 4/3 at 8, 4/6 at 3: *Airs; Lost, Found and Lost; Cloven Kingdom.* 4/5 at 8: *Arden Court, . . . Byzantium, Ab Ovo Usque Ad Mala (Soup to Nuts).* 4/8 at 7: *Diggity, Nightshade, A Musical Offering.*

Murray Louis Dance Company

JOYCE THEATER—April 2–20. Tickets $17. 4/2, 3, 11, 12 at 8, *A Stravinsky Montage; Porcelain Dialogues; Re-Enter, Pierrot; The Station.* 4/4, 5, 8, 16, 17 at 8; 4/6, 20 at 7:30, *Revels, Continuum, Frail Demons, Four Brubeck Pieces.* 4/9, 10, 15, 18, 19 at 8; 4/13 at 7:30, *Schubert, Figura, Hoopla!.*

Dance Theatre of Harlem

AARON DAVIS HALL, CITY COLLEGE—Through April 6. A "Harlem Homecoming" season, at 134th St. and Convent Ave. (690-4100). Tickets weekdays and matinees, $8–$15; weekends $10–$18. 4/1, 5 at 8, *Swan Lake* Act II, *Fall River Legend, Caravanserai.* 4/2 at 8, 4/5 at 2, *Pas de Dix, Fall River Legend, Swan Lake* Act II. 4/3, 4/4 at 8, *Piano Movers, A Streetcar Named Desire, Stars and Stripes.* 4/6 at 3, *Concerto in F, Voluntaries, Stars and Stripes.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Dances . . Patrelle:** Choreographer Francis Patrelle with Merrill Ashley, John Meehan, other guests. Two world premieres. 4/2, 4 at 8, 4/6 at 2 . . . **Anahid Sofian Dance Co.:** Dances of the Middle East, with four premieres. 4/3, 5, 6 at 8.

Other

ANGELA CAPONIGRO DANCE ENSEMBLE—Four new works. Middle Collegiate Church, 50 E. 7th St. (228-8108). 4/5, 6 at 8:30. $7.

ART BRIDGMAN/MYRNA PACKER—"Primate Songs" (N.Y. premiere). DTW's Schonberg Theater, 219 W. 19th St. (924-0077). 4/3, 4, 5, 7 at 8; 4/6 at 3. $7.

BALLET TREBIZOND, Joseph Timko choreograher. Premieres of two narrative ballets. Symphony Space, 4/3, 4 at 8. $8.

D'ASIA VU DANCE—Tomie Hahn, Sun Ock Lee, Gennevieve Lam in, respectively, Japanese folk, classical Korean, and contemporary Chinese folk dances. Asian American Dance Theatre, 26 Bowery south of Canal St. (233-2154). 4/5 at 8. $5.

ESTELLE EICHENBERGER/JILL HARRISON—Respectively, two premieres and a single new work. Middle Collegiate Church, 50 E. 7th St. 4/3, 4 at 8. $6.

INDONESIAN GAMELAN—See Concerts, 4/5, above.

INDRANI—A performance by Indrani, also a film by Ron Hess, on Odissi dance in Eastern India. Asia Society, 725 Park Ave. at 70th St. (517-2742). 4/8 at 8. $12.

JAMAS! A NICARAGUAN TRAVELOGUE—A dance-theater work by Sally Charnow and Julie Simpson; with other works. Ethnic Folk Arts Center, 179 Varick St. (674-5206). 4/5, 6, 7 at 8:30. $6.

LAR LUBOVITCH DANCE COMPANY, with Solisti New York, Ransom Wilson conductor. *Concerto 622* (N.Y. premiere), *A Brahms Symphony, Big Shoulders.* Carnegie Hall, 4/7 at 8:30. $8–$25.

LEE NAGRIN/SKY FISH ENSEMBLE—A new work, "Bone Orchard," an integration of movement, music, and painting. Silver Whale Gallery, 21 Bleecker St. (677-9250), through 4/13. Wed.–Sat. at 9; Sun. at 3. $10.

LYNN SCHNEIDER & DANCERS—Merce Cunningham Studio, 55 Bethune St. (638-4008). 4/4, 5 at 9. $7.

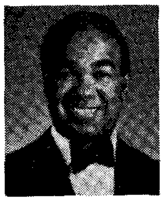
PERCY CUBAS—Peruvian history through dance, with Andean music and Neruda's poetry. New York Open Center, 83 Spring St. (219-2527). 4/4 at 8. $8.

POOH KAYE/ECCENTRIC MOTIONS—Two premieres, with music by John Zorn. Danspace Project, St. Mark's Church, Second Ave. and 10th St. (674-8112). 4/3 at 7:30; 4/4, 5, 6 at 8:30. $6.

SALLY SILVERS—"Every All Which Is Not Us!" Washington Square Church, 135 W. 4th St. (695-5164). 4/4, 5, 6 at 8:30. $5.

SELF: SOLO—Work by five choreographers: Sonya Delwaide, Steve Gross, Wendy MacWilliams, Jane Setteducato, Earnie Stevenson. The Field at Pineapple, Houston St. between Broadway and Mercer St. (966-3717). 4/4 at 9; 4/5, 6 at 8. $7.

TALES—Premieres by Carol Kueffer, Michael Fulwiler, Kate Gamble. Just Above Midtown, 503 Broadway, 5th floor, between Spring and Broome Sts. (674-3828). 4/4, 5, 6 at 8. $6.



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OTHER EVENTS

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, 3/25–6/1. This 116th edition includes acrobats from the People's Republic of China; performers from Morocco and Mexico, Bulgaria and Sweden, France and Poland; contingents of clowns and comics and showgirls; the Flying Vazquez team, Miguel and Juan, in their record-making quadruple somersault; America's Wade Burck and the rare white Royal Bengal and gold Siberian tigers, and many more. Tickets $6.50–$10.50, with discounts for children at some performances. This week's dates: 3/31–4/3 at 10:30 a.m. and 2:30; 4/4, 5 at 10:30, 2:30, 7:30; 4/6 at 1; 4/9 at 1:30 and 7:30.

FESTIVE DOINGS ON SPRING'S CALENDAR—We're all delighted that floral extravaganzas are back in business in a big way, and here's another: The first annual **Greenwich Village Flower Show,** "April Showers, City Flowers," 4/4, 1–9, and 4/5, 11:30–8. It will be at P.S. 41, Sixth Ave. and 11th St., and Village Visiting Neighbors is sponsor-host. Florists, horticultural societies, block associations, schools, and individuals of all ages are among the exhibitors of table-top arrangements, displays for window-sill, courtyard, and flower-box gardeners to learn from, and practical tips for all of us city dwellers. V.V.N.'s programs of service to the elderly and housebound will benefit. A preview party 4/3 at 7 is $25 (929-5869), and $3 will admit you Fri. or Sat. Drop in and say hello to Sinningia "Urban Purple," a brand-new Village hybrid . . . A **Mark Twain Weekend** hosted by New York's Mark Twain Association 4/5 and 6 includes a three-hour walking tour of Twain turf at 1 Sat. and a lecture-concert Sun. at 2:30, at the Kosciuszko Foundation, 15 E. 65th St. The tour, led by writer Peter Salwen, is $6, and the lecture-concert, with writer Alfred T. Vogel and baritone Ronald Rogers, is $5, including tea at 4:30. 255-9640, for tour meeting place . . . The Martin Mulvihill Ceili Band will play for **Irish Ceili Dancing,** 4/5, 7:30–midnight, at Gaelic Park Hall, Broadway and 240th St., in the Bronx. In an Irish-hoedown mood, there'll be instruction for eager-to-learners, as well as scones, soda bread, and beverages; admission is $5 (757-3318, the Irish Arts Center).

"YOU AIN'T SEEN NOTHIN' YET"—Through 4/6, at Radio City Music Hall (Sixth Ave. and 50th St.; 757-3100). It stars Peter Allen and the Rockettes, with the Manhattan Rhythm Kings. Performances: 4/1–4 at 8; 4/5 at 2:30 and 8; 4/6 at 3. $25–$35.

FOR SERIOUS BROWSING/BUYING, upcoming events include **Artexpo NY '86,** the annual international art fair, which has a double meaning this year as the opening public event at the Jacob K. Javits Convention Center (entrance at Eleventh Ave. and 37th St.). There will be 500-plus dealers, galleries, and artists on hand, from 25 countries,with tapestries and video, posters and electronic art, as well as paintings, sculpture, and graphics. New this edition: a sculpture garden. Dates are 4/5, 11–8; 4/6, 11–7; 4/7, 10–4; admission $6. A collectors' preview 4/4, 3–8, is a benefit for the Muscular Dystrophy Association; $10 . . . Students, faculty, and friends of the **92nd Street Y's Pottery Department** are exhibiting their work in the Y's annual sale, 4/6, 11–4, in the Pottery Studios on Lexington Ave. Expect to find a large selection in many media, both functional and decorative pieces . . . More crafted things, these with an Oriental theme, at the annual spring **Tibet Fair,** 4/5, 11–6, at the East Side International Community Center, 330 E. 45th St. At 2, you can see a travel slide show by Elizabeth Dorji on her travels to Tibet; otherwise, sample food, and browse/buy antiques, jewelry, clothing, books, arts, and crafts. $1 admission . . . An outdoor art show so early? Why not? This one is **El Viento de la Primavera,** which we'll translate as "The Spring Breeze," and it's both indoors and out, on the Sixth St. block between Aves. B and C, with shops and galleries lending a hand. Banners, statues, sculptures, murals, and paintings to look over, most by neighborhood artists. Date is 4/5, 3–7 . . . . . . A **Comic Book & Collectibles Marketplace,** 10–4 on 4/6, will put on sale paperbacks, magazines, gum cards, old and new comic books and lots more ephemera. At the Hotel Roosevelt, Madison Ave. and 45th St. $1 entry.

REVELS AND THEIR CAUSES—George Shearing, Richard Kiley, Trish Van Devere, the American Dance Machine, Ted Brown, Liz Smith, Roberta Peters will all be onstage at Carnegie Hall for **The Cavalcade of Stars,** 4/8 at 8, to help with the work of the Shield Institute for Retarded Children. Ticket information: 299-7600 . . . **Dance With the Dancers 2,** 4/7 on the Promenade of the New York State Theater, is an evening in which you can join with members of the New York City Ballet in a benefit for the company. Don "Western formal" togs—does that mean *Dallas* or Balanchine's *Square Dance,* do you suppose?—and turn up at 8:30. Tickets, $125 (870-5585) . . . Swoosie Kurtz, Stockard Channing, John Mahoney, Christopher Walken, other actors from *The House of Blue Leaves,* its playwright, John Guare, and the director, Jerry Zaks, will turn out for a post-performance champagne toast on 4/3, with audience members who have bought tickets to benefit **Creative Alternatives of New York.** This is the organization that maintains a program of theater workshops serving psychiatric patients in the city's hospitals, and some popular soap-opera stars involved with the project will also be at the party. Tickets $75–$250 (650-7177) . . . If the Channel 13 airing last month of **Showboat** made you want to see the whole thing live, then note the CRS Players production of the Kern-Hammerstein classic, at Congregation Rodeph Sholom, 7 W. 83rd St. (362-8800): 4/5 at 7:30, 4/6 at 2, 4/8, 9, 10 at 8. 4/5, $18; other times, adults $9.50, children and seniors $7.50. The show is a benefit for the Congregation's community services for the homeless and elderly . . . **Performance Theater Center** will benefit from a tour/performance date 4/6 that begins at 1 with a walking tour of SoHo, TriBeCa and New Broadway, taking in the territory of women artists and writers of past and present; at 3, at 385 Broadway, there will be a performance with Elly Stone as host, and mime artists as well as Tovah Feldshuh, Helen Gallagher, Florence Quivar, and others. $100 (219-1355).

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Sky Show, through 4/27: "Halley's Comet: Once in a Lifetime," narrated by Leonard Nimoy, on a double bill with "Starborn: Earth's Odyssey Through Time and Space," with Gregory Peck as narrator. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. $3.75; children to 12, $2. Remember the hotline, with updated Comet information, open through April: 769-3299.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $4.25; under 12, $2.75.

TOURS

FULTON FISH MARKET—Visit the wholesale market behind the scenes, to see fishmongers in action. The South Street Seaport is the host, and there will be a clam-chowder breakfast before you go off to your daily activities. 4/3, and alternate Thurs. thereafter, 6–7:45 a.m. $12; must reserve (669-9416).

BAY RIDGE, BROOKLYN—A walk with the Brooklyn Historical Society (718-624-0890) that takes in mansions and rowhouses, ice cream parlors and restaurants. 4/6 at 1, meet outside the 77th St. station of the BMT-RR train, in Brooklyn. $5.

BOTANICAL SAFARI AT UDALL'S COVE—A wetland walk with Alley Pond Environmental Center, Queens (718-229-4000). The 2½-hour trek begins with a geological history of the area. 4/5 at 10 a.m., meet in the parking lot at the Little Neck LIRR station; $2.

FROM THE PILGRIM JEWS ONWARD, "A Story of Immigration." A New York Walk-About; 4/6 at 11 a.m. and 2 p.m., meet on N.W. corner of Battery Pl. and Broadway; $5 (582-2015 weekdays, 914-834-5388 evenings, weekends).

GREENWICH VILLAGE—With Pace U.'s Joe Hores. A literary and historic walk. 4/6 at 2, meet in front of Jefferson Market Library, Sixth Ave. and W. 10th St. (488-1664, weekdays). $4.

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must pre-register for all these. On 4/6: **A Flushing Potpourri,** 11 a.m.; $8. Multi-ethnic neighborhood, its history and its Jewish community . . . **Chinatown and Little Italy,** 1–3; $10. Cafes, produce stalls, restaurants, shops . . . **Greenpoint, Brooklyn,** its "ethnicity and architecture"; 1–3; $8 . . . **Artist Hospitality, SoHo:** visit to a gallery and artists' studios; 1–3, $13 . . . **Illustrious Women,** a visit and talk with Margot Lewitin of the Women's Inter-Art Center, at the Center; 11 a.m., $10.

BROOKLYN BIRD CLUB—Duck courtship and horned larks, in Great Kills Park, S.I. 4/5; register ahead and learn where to meet (718-788-4677).

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

NATURE WALKS—Alley Pond Environmental Center,228-06 Northern Blvd., Queens (718-229-4000): See also Botanical Safari, above. Wetland walks, Sun. at 1, and second Wed. each month at 10 a.m.; $1. Woodland walk, first Wed. at 10 a.m.; $1.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 4/6, a birding session at Breezy Point, Queens (718-474-4600; must reserve).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also, city walks: 4/5 at 1, meet on N.W. corner of Sixth Ave. and 23rd St. for a walk in the historic Chelsea area (516-621-2613); $1. 4/6 at noon, meet on S.E. corner of Sixth Ave. and 42nd St., for a walk around Ridgewood, in Queens, a historically landmarked neighborhood; historical sites, restored homes. $1, plus $4 fare (718-728-1156).

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $14 without transportation, $23 with; rental available. Reservations required. 4/5, New Jersey horse farms. 4/6, L.I. North Shore.

SPORTS

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 4/8 at 1 vs. Kansas City. $3–$9.75.

PRO BASKETBALL—Knicks (Madison Square Garden; 564-4400): 4/7 at 7:30 vs. Indiana. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.; 201-

935-8888): 4/3 vs. Washington; 4/5 vs. Knicks. All games at 7:30; $6–$17.

HOCKEY—Rangers (Madison Square Garden; 564-4400): 4/2 at 8:30 vs. Philadelphia; 4/6 at 7:30 vs. Pittsburgh. $6–$19 . . . **Islanders** (Nassau Coliseum, Uniondale; 516-794-4100): 4/5 at 7:05 vs. Devils. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 4/2 at 7:35 vs. Quebec; 4/6 at 1:35 vs. Islanders. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 4/5, Gotham; 4/6, DeWitt Clinton Handicap.

CHILDREN

ONCE UPON A SUNDAY at 92nd Street Y (1395 Lexington Ave.; 427-6000, ext. 137), with storyteller Deborah Rothrock presenting Hebrew tales. 4/6 at 2. Free, but must make reservations.

FRAUNCES TAVERN MUSEUM (54 Pearl St.; 425-1778) presents "Early American Pantomime." 4/6 at 2. $2.

HANSEL AND GRETEL at Queens County Farm Museum (73-50 Little Neck Pkwy., Floral Park; 718-468-4355), with music. 4/2, 11 a.m. and 1:30 p.m. $3.

ILLUSION & "PRIEST" IDIGITATION at St. Raymond's School (263 Atlantic Ave., East Rockaway; 516-593-5000, -599-5247). 4/5 at 8. $5 (advance), $6 (at door).

SPRING WEEK at FAO Schwarz (745 Fifth Ave., at 58th St.; 644-9400), with a balloon sculpturist, juggler, ventriloquist, mime, dulcimer player, and more. 3/31–4/4, 3–5:30; 4/5, noon–4. Free.

STORY TALES are told at the Ansche Chesed Temple (251 W. 100th St.; 865-0600), 4/6 at 2. Adults, $3.50 (advance) and $4 (at the door); children, $3 and $3.50.

ROBIN HOOD, by the Traveling Playhouse, at the Triplex (199 Chambers St.; 618-1980). 4/5 at 1. $4.

PUFF THE MAGIC DRAGON blows smoke at the Brownstone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. $3.50.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Rumpelstiltskin" Sun. at 2, through 4/27. $3.50.

THE ALICE IN WONDERLAND GAME will be played by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716). Music by Gerald Jay Marko, additional lyrics by Marko and Michael Colby, direction by Dinah Gravel. 4/1–3 and 4/5 at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1:30: "The Funzapoppin' Magic Show." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—3/31, 4/1, and 4/2 at 11 and 1: "Pinocchio," by Puppet Works. 4/3 and 4/4 at 11 and 1: "3-D Grafitti," by Allynn Gooen. 4/5 at 11 and 1: "Aesop's Fables," by Toni Gustafson. $3.

EASTER MAGIC at Magic Towne House (1026 Third Ave., between 60th and 61st Sts.; 752-1165), with Tommie Rodgers, Dorothy Dietrich, and Dick Brooks. Shows through 4/6 at 1, 2:30, and 4. $6 (must reserve; adults must be with a child).

LONG-RUNNERS— Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Abatar and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery," by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1, and "The Snow White Show" Sat. and Sun. at 3. $3.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun., through 6/21. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . **Special Events:** 4/1: "Gardens Around the World"; 4/2: "Life of a Knight"; 4/3: "Musical Instruments"; 4/5: "Medieval Sports" (gallery talks at 11, sketching at 2:30). At the Cloisters (Fort Tryon Park; 570-3932)—4/1: "Legendary Knights and Heroes"; 4/2: "Spring Gardens"; 4/3: "Life in a Medieval Monastery"; 4/4: "Dragons and Other Fantastic Beasts" (gallery talk and sketching at 1). Optional museum admission, call for other fees.

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—4/5, from 11 to 12 and 1 to 2:30: "Blooming Buds"—examine spring with Princess Belva (must reserve) . . . At the **Marionette Theatre** (988-9093)—"Aladdin." Tue.–Fri 10:30 a.m. and 12 noon; Sat. 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon, through 8/29. $1.50 . . . At **Kissena Park Nature Center** (Rose Ave. and Parsons Blvd., Queens; 718-699-4204)—4/2, from 10 to 1: "Orienteering Egg Hunt Adventure"—learn how to use a compass and find Easter eggs. 4/4, from 10 to 1: "The Living Tree—Inside and Out"—examine a life-size model of a tree and explore historic trees. Both programs require pre-registration.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 4/2–4 at 1:30, 2:30, and 3:30: "Easter Week Program"—create your own board game. 4/5 and 4/6 at 1:30, 2:30, and 3:30: "Theater Games"—see the walk-in Chinese, Indian, and African environments. 4/5 at 1:30 and 3: play the name game with actress Joan Steele and join a video-taped-dance and theater-games workshop. 4/6 at 1:30 and 3: play the name game with museum staff. Hours: Wed.–Sun. 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672)—4/2 at 1:30: "The Nightingale" and 4/3 at 1:30: "Grandtangle," both by the Marionette Theatre. 4/4 at 1:30: "The Robbo One Square Sirkus" and 4/5 at 1:30: "Folk Tales From Around the World," both by Puppets Unlimited ($2.50). Following all shows, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). Hours: 1–5, closed Mon. Free.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—"Bugs!" an exhibition on the secret lives of insects, through 5/11 . . . 4/2–5 at 1:30 and 3: "The All-American Bug Show" —costumed dance program about insects. 4/5 at 2: "Stories for Pre-Schoolers." 4/6 at 2: "Live Animals—Sign-Language Interpreted Nature Event"; at 3:30: "Insects Are Forever"—a talk and demonstration on insects past and present. Call for spring-break hours. Donation.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?" a free gallery program that will introduce children to the collections . . . "Arty-Facts," a workshop that will explore art concepts through games (ext. 226) . . . A "Salute to Brooklyn's Creative Youth," at the third-floor lecture hall, through 4/28. Hours: Mon.–Fri. 9:30–4:30. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060)—4/2 at 1 and 3: "Gala Puppet Variety Show," by Fanfare, an exciting musical performance that features hand puppets, rod puppets, and marionettes. 4/3 at 1 and 3: "Marionette Varieties," by Rod Young. 4/4 at 1 and 3: "Wayang Kulit," by Tamara, a form of shadow theater. 4/6 at 1 and 3: "Jeremy and His Jungle Adventure," by Puppets to Go, a story of friendship between a boy and a lion. 4/6 at 11, 1, and 3: Film festival of cartoons. Hours: Weekends 10–5. $2.

SPECIAL EXHIBITS—"Toys From Nuremberg," including dolls and dollhouses, miniature shop interiors, blocks, mechanical and optical toys, a model railroad, books, games, etc., at the Cooper-Hewitt Museum (2 E. 91st St.; 860-6868), through 5/11. Hours: Tue. 10 a.m. to 9 p.m., Wed.–Sat. till 5 p.m., Sun. 12 noon to 5 p.m. $2 . . . "A Year With Children," an exhibition of New York City-area children's artwork, including paintings, sculptures, jewelry, and photographs. Guggenheim Museum (1071 5th Ave.; 360-3555), through 4/13. Wed.–Sun. 11–5, Tue. till 8. Adults, $3.50; students and seniors, $2; free on Tue. 5–8 p.m.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.–Sat. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. til 1 a.m. **(I)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St., 255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br. Sat. & Sun., noon to 9 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–11. Private parties for 25–40. Closed Sat.–Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **No credit cards.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: *chicken villarroy, mariscada egg sauce,* extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tues. **(M)** **No credit cards.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. *Spcls: homemade spinach pasta,* zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** **AE, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. *Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2* p.m. **(M)** **AE, CB, DC, MC, V.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Cajun/Creole. Spcls: spring onion crabcake with green tomato relish, red snapper Carolyn, drunken shrimp. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat. from 5. Closed Sun. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. *Northern Italian. Spcl: hot antipasto. Res. nec.* Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. *Casual. Mandarin/Szechuan/Hunan. Spcls:* stuffed eggplant, rainbow shrimp, wuhsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I—M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Italian. Spcls: agnolotti alle noci, red snapper al Brodetto, veal Lanterna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 10–100. Pianist Mon.–Sat. from 6. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AVGERINOS—153 E. 53rd St., in Citicorp Bldg., 688-8828. Casual. Greek. Spcls: roast leg of lamb, shrimp with feta cheese, mousaka, various shiskebab. Res. sug. for D. L daily 11–5. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6–11. Br Sat.–Sun. noon–5. L Mon.–Fri. 11–5. D daily 5–10. S daily 10–6 a.m. **(I)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** **AE, CB, DC.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, fettuccine with stir-fried beef, flounder en papillote, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Pianist. Closed Sun. **(M)** **AE, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11:30. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan-Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. to midnight. **(I)** **AE, DC.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—7 W. 47th St., 819-0202. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. **(I)** **AE.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L & pre-theatre D. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime &

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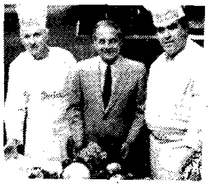

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coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.,751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.–Sun. 5–11. Private parties for 25–65. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: harvest noodles, turkey Belvedere. Res. sug. L daily noon–5. D daily 7:30–11:30. Private parties for 25–100. Free trolley bus for the Boat House from park entrances. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce. Res. nec. D only 5–11 daily. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

HOEXTER'S CAFE—1442 Third Ave., at 82nd St., 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6–midnight daily. **(M)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, fresh fish, veal chop, prime rib, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sun.–Thur. 3–11:30, Fri. to 9, Sat. to 12:30. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JULIA, A GARDEN RESTAURANT—226 W. 79th St., 787-1511. Casual. Continental. Spcls: poached sole with saffron & tomato butter sauce, grilled calves liver with red wine & shallot butter, fettuccine with wild mushrooms. Res. sug. L/Br daily 11:30–5. D daily 5–2 a.m. Jazz Sun. from 9 p.m.**(M)** **AE, CB, DC, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** **AE, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.-Sat. from 5-9, George Andre. Fri.-Wed. from 9-2 a.m., Helicio Milito and his new group. Thurs. 9-1 a.m., Choros from Brazil. Sat. & Sun., 12:30-4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/1, Harry Ettling & Sue Williams. 4/2, David Kikoski. 4/3, Harriet Conrad. 4/4,5, Richie Vitale. 4/6, Maura Ellin. 4/7, Robin Connell. 4/8, David Tronzo. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 4/2, Cold Sweat, Shake & Shout, Gar Francis, Paul Clements. 4/9, The Rhythm Bandits. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 4/6, Joe Pass; Jim Hall Trio. 4/8-13, Joe Williams. Shows at 9 and 11:30 with an extra show Fri.-Sat. at 2 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. Opening 4/9, *Just Once*, a musical. Tues.-Thurs. at 8; Fri. & Sat. at 7:30 & 11; Sun. at 7:30. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 4/5, Red Mitchell and Kenny Barron. 4/6, Red Mitchell and Lee Ann Ledgerwood. 4/7-4/12, Red Mitchell and Benny Aronov. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 4/7, Bob Neloms. 4/9, Kathryn Farmer. 4/10,11, Nat Waldron. Music from 9-1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. 4/1-4/6, The World Saxaphone Quartet. Shows Tues.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 4/5, Swamp Cats. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/1-4/6, Scott Hamilton Quintet and Maxine Sullivan. 4/8-4/13, Astrud Gilberto. Shows Mon.-Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 4/1-4/2, Bill Mays. 4/3-4/5, Hal Schaefer 4/6, afternoon, Hakim Jami Duo. 4/6, evening, Nina Sheldon. 4/8-4/10, Jim McNeely. **Upstairs:** 4/4 at 8, Celeste with Michael Orland; followed by Gail Boggs with Brenda Madison at 10; comedy at midnight. 4/5 at 8, Cindy Corsaro with David Schaefer; cabaret with singers & comedians at 9, 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 4/2-4/5, 10-3 a.m., singer David Allyn, Scott Hardy & Dick Sarpola. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. 4/6, 10-3, Jay Leonhart. 4/7, 10-3 a.m., Stan Edwards Trio. Tues., 10-3, Chuck Wayne Trio. Mon.-Fri. Sorrow Astrasa, 5-10 p.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. Restaurant with music room. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 4/2, Super Singers featuring Cookie Watkins. 4/3, Diana Jones. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. 4/1-4/5, pianist Hilton Ruiz with Major Holley on bass. 4/4-4/8, pianist Cedar Waltou with Ron Carter on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/26, singer Barbara Cook with pianist Wally Harper and John Beal on bass, Tues.-Sat. at 9 & 11. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo play every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.-Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 4/2, Hoodoo Gurus. 4/3, Simply Red, Urban Blight. 4/4, Venom. 4/7, Wrestlemania-II. 4/11, 12, Kid Creole & the Coconuts. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. 4/1-6, Abdullah Ibrahim with Ekaya, Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, and more. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 4/5, singer Cissy Houston, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 9 & midnight. 4/6, song and dance by Judi Mark, at 8:30. **AE, DC, MC, V.**

TRAMPS— 125 E. 15th St., 777-5077. Shows from 9 p.m. 4/10-4/12, Buster Poindexter and the Banshees of Blue. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 4/2,3, Don Coates. 4/4,5, Lance Hayward & Don Coates. Music Sun.-Thurs from 8, Fri.-Sat. from 9:15. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Bill Mays nightly. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.-Sun. from 9. 4/2-4/6, John Faddis & Vladimir Shafranov Quartet. 4/8, Bobby Sanabria & Asencion. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 4/5, 4/7-4/10, pianist Walter Norris with Harvie Swartz on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 4/1, The Beatles, the Reducers, and Blue Sparks from Hell. 4/2, The Fabulous Grease Band; P. J. Bowen. 4/4,5, Robert Gordon. 4/6, The Gadd Gang. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 4/2,4 Soozie Tyrell and the Saddlites. 4/3, Showcase. 4/5, The Mules Brothers. Music Wed.-Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts, nightly except Mon., when Tim Reyes & Company take over for an evening of jazz. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 4/6, comedians Steve Rizzo, Mike Little, Wayne Cotter, Ben Creed, Danny Curtis. 4/7-4/13, David Strassman, Chuck Wood, Steve Rizzo, John Mulrooney, Wayne Cotter, Danny Curtis. Mon.-Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/4,5, at 10 p.m., Geri Jewell. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.-Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis. Wed.-Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 4/2, magician Imam and comedian Terry Day. 4/3, magician Torkova and comedian Terry Day. 4/4,5, magician Friedhoffer and comedian/mime Abatar. 4/8, Showcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—Mister Sam's, 1265 Third Ave., at 73rd St., 517-2020. A new comedy/cabaret club spotlighting Steve Mandel, D. F. Sweedler, and host/emcee. Gary Schuman. Shows Wed. & Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. & Sat. at 10 & midnight. **AE.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 7-midnight, Fri.-Sat. 7:30-1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except

Sun., from 10, midnight, and 2 a.m. Beg. 3/31, Mike Cerratti Trio, with Bob Renino, Vince Nicosia, and Tommy Furtado. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 4/2,3, Pacquito D'Rivera. 4/4,5, Loremil Machado; the Best of Bahia, Brazil. 4/8, Mario Toledo; Chorus from Brazil. 4/9, Mario River & the Salsa Refugees. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie. Beg. 4/1 Karen Akers, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11. Mon. at 8, Ballroom Briefs, a revue. Tues. at 6:30, Joe Derise Ten-Tette. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11:00, Fri. & Sat. at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 4/6 singer Andrea McArdle, Tues.–Sat. at 9, followed by the Ronny Whyte Trio till 2 a.m. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

TOP OF THE GATE—Bleeker & Thompson Sts., 475-5120. *Beehive,* a '60s musical revue. Tues.–Fri. at 8; Sat. at 4 & 10; Sun. at 2 & 5. **No Credit Cards.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 4/12, singer-pianist Michael Feinstein, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Beg. 4/1, Bobby Short Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Keith Ingham plays every Mon.–Fri. from 6–1 a.m. Charles Albert takes over on Sat. from 6–1 a.m., Sun. 6–midnight. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.–Thurs. from 5–11. Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon St. Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.–Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld plays Mon. & Tues. **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. Thru 4/26, Thur.–Sat. at 8:30, Julie Kurnitz: *Hot Flashes of 1986.* Thru 5/3, *Living Color,* a musical by Scott Warrender, directed by Susan Stroman. Tues., Wed. at 8:30, Thur.–Sat. at 11, Sun. at 5. **No credit cards.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Singer-pianist Paul Edward every Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 4/2, Charles Lindberg with Lisa Hall and guests. 4/3, Exa Louise. 4/4, Trisha Chamberlain; Chalres Lindberg and Lisa Hall. 4/5, David Lahm Duo, Charles Lindberg and Lisa Hall. 4/6, Charles Lindberg; open mike evening. 4/8, Exa Louise. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Singer-pianist Rudy Robinson entertains every Mon.–Sat. from 8–midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

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RADIO HIGHLIGHTS

Wed., April 2

3:00/WNCN—Bach: Orchestral Suite #2 in b; **Grieg:** Lyric Pieces, Op. 68, #5: "At the Cradle."

WNYC—Adams: *Harmonielehre.*

4:04/WQXR-AM/FM—Hummel: Rondo Brillant in A for Piano & Orch; **Paganini:** Caprice #24 in a.

5:00/WNCN—Haydn: Trio Sonata in E-Flat; **Bach:** Cto for Harpsichord #5 in f.

6:00/WNCN—Liszt: *Adelaide* (after Beethoven).

7:03/WQXR-AM/FM—Carpenter: *Sea Drift;* **Mozart:** Qt #8 in F.

8:00/WNCN—A. Scarlatti: "O Magnum Mysterium"; **Mozart:** Sinfonia Concertante in E-Flat.

8:05/WQXR-AM/FM—Haydn: Sym #91 in E-Flat; **Copland:** *Rodeo.*

WNYC—The New Jersey Symphony Orchestra. **Haydn:** Sym #88; **Mahler:** Sym #5.

9:00/WNCN—Placido Domingo Sings Zarzuela! The renowned tenor joins host Ricardo Montalban, dancers, singers, and musicians in a salute to Antologia de la Zarzuela. Simulcast with WNET-TV/Channel 13.

Thurs., April 3

3:00/WNCN—Dvorak: Sym #8 in G, Op. 88; **Chopin:** Nocturne in F-Sharp, Op. 15, #2.

WNYC—Light piano music from Latin America.

4:04/WQXR-AM/FM—Von Dittersdorf: Oboe Cto in G; **Brahms:** Rhapsody #1 in b, Op. 79, #1.

5:00/WNCN—Rossini: Petit caprice; **Vivaldi:** Cto grosso in D.

6:00/WNCN—Bach: Toccata in f-sharp; **Brahms:** "Academic Festival" Ov, Op. 80.

7:03/WQXR-AM/FM—An Die Musik live from the WQXR Concert Theater.

8:00/WNYC—The Chamber Music Society of Lincoln Center. Daniel Phillips, violinist, guest. **Prokofiev:** Ov on Hebrew Themes for Clarinet, String Qt & Piano, Op. 34; **Beethoven:** Piano Trio in c, Op. 1, #3; **McKinley:** Sonata for Viola & Piano (world premiere).

8:05/WQXR-AM/FM—Mozart: Minuet in C; **Kodaly:** Sym in C.

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. Amsterdam Concertgebouw Orch, conducted by Bernard Haitink. **Mussorgsky:** Prelude to *Khovanshchina;* **Shostakovich:** Sym #6, Op. 54.

Fri., April 4

3:00/WNCN—Brahms: Intermezzo in a, Op. 116, #2: **Schubert:** Original Tanze, from Op. 9.

WNYC—Messiaen: *3 Small Liturgies of the Divine Presence.*

4:04/WQXR-AM/FM—"A Day of New Releases."

5:00/WNCN—Mozart: Rondo for Piano in a; **Vivaldi:** Cto for Recorder in c, Op. 44, #11.

6:00/WNCN—Schumann: Adagio & Allegro for Horn & Piano in A-Flat, Op. 70; **Hotteterre:** Brunette, "L'Autre Jour ma Cloris"; Air de Mr. Lambert, "Goutons un Deux Repos."

8:00/WNCN—Locatelli: Cto Grosso in F, Op. 7, #12; **Albinoni:** Cto a 5 in g, Op. 5, #11.

WNYC—Handel's *Giulio Cesare.* Performed by Concentus Musicus on period instruments, with the Arnold Schoenberg Choir, Nikolaus Harnoncourt conducting.

8:05/WQXR—AM/FM—Respighi: *Old Dances and Airs,* Suite 2: Bergamasca; **Tchaikovsky:** Suite #3 in G, Op. 55.

9:00/WNCN—Rachmaninoff: *The Rock,* Op. 7; **Telemann:** Cto for Recorder, Flute, Strings & Continuo in e.

Sat., April 5

9:05 a.m./WQXR-AM/FM—Piano Personalities. **Schubert:** Piano Sonata in a, Op. 143; **Ravel:** Sonatine.

10:00 a.m./WNCN—Schumann: Romances, Op. 94; **Grieg:** Cto for Piano in a, Op. 94.

10:04 a.m./WQXR-AM/FM—Boccherini: Cello Cto in B-Flat; **Dvorak:** Legend #6.

11:00 a.m./WNCN—Franck: *Les Djins;* **C. P. E. Bach:** Dance Music.

11:05 a.m./WQXR-AM/FM—Rimsky-Korsakov: *Le Coq d'Or:* Suite; **Haydn:** Divertissement #2 in G.

12:00/WNYC—The Salzburg Festival. Mozarteum Orchestra. **Bach:** Cantata #60; **Stravinsky:** Mass; **Mozart:** *Vesperae de Dominica.*

12:05/WQXR-AM/FM—Debussy: *Jeux.*

1:00/WNCN—Beethoven: "Leonore" Ov #3, Op. 72b; **Bach:** Cto for Violin & Oboe in d.

WQXR-AM/FM—Metropolitan Opera Broadcast. **R. Strauss:** *Der Rosenkavalier* (Battle, Jones, Raffanti, Haugland/Levine).

3:00/WNCN—Grieg: Lyric Suite, Op. 54; **Finzi:** Nocturne, Op. 7, "New Year Music."

4:00/WNCN—Bach: Cantata, "Herz und Mund": Chorale, "Jesu, Joy of Man's Desiring."

5:25/WQXR-AM/FM—Vivaldi: Cto in B-Flat; **Griffes:** *Four Roman Sketches:* The White Peacock.

6:00/WNCN—Cornelius: *Weihnachtslieder,* Op. 8; **Debussy:** *Jeux.*

6:04/WQXR-AM/FM—Mozart: Sym #36 in C, "Linz"; **Bach:** Trio Sonata #1 in E-Flat.

8:00/WNCN—Artist's Image. Joseph Suk, violinist. **Suk:** *Fairy-Tale,* Op. 16; **Janacek:** Romance for Violin in E.

8:04/WQXR-AM/FM—Private Reserve. Vintage performances from the WQXR Archives. **Faure:** Piano Qt #2 in g, Op. 45 (Thibaud, Vieux, Fournier, Long).

9:00/WNCN—Saturday Night Opera. **Wagner:** *Parsifal* (Vejzovic, Hofmann, van Dam, Nimsgern, Moll, Berlin Phila Orch/Karajan).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; oboist John Mack. **Kodaly:** "Galanta" Dances; **Mozart:** Oboe Cto in C; **Schumann:** Sym #4 in D, Op. 120.

Sun., April 6

9:04 a.m./WQXR-AM/FM—Piano Personalities. Emil Gilels, pianist. **Mozart:** Six Variations on "Salve tu, Domine"; **Chopin:** Polonaise #4 in c, Op. 40, #2; **Beethoven:** Piano Sonata #2 in A, Op. 2, #2.

10:00 a.m./WNCN—Classic Guitar. **Handel:** Chorale; Minuetto; **Rodrigo:** Cto "Andaluz."

WNYC—Stravinsky: Cto in D; **Shostakovich:** 2 Waltzes for Flute, Clarinet & Piano.

11:00 a.m./WNCN—Viotti: Cto for Violin #24 in b; **Gliere:** Duo for Violin & Cello, Op. 39.

WNYC—Pedagogical Pianism: performances by pianists known as great teachers, including R. Lhevine, Diemer, Neuhaus, Reisenberg, Leschetizky, others.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; with soprano Gabriele Schnaut, tenor Siegfried Jerusalem, tenor Dennis Bailey, bass Siegmund Nimsgern, bass John Cheek. **Wagner:** *Das Rheingold.*

WNYC—Beethoven: Sym #7 in A, Op. 92; **Mozart:** Sym #40 in g.

3:00/WNCN—Lanner: Hungarian Galop; **Debussy:** Qt in g, Op. 10.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; violinist Glenn Dicterow. **Bach:** "Brandenberg" Cto #3; **Prokofiev:** Violin Cto #2 in g; **R. Strauss:** Sym, "Domestica."

4:00/WNCN—Mozart: Cto for Flute & Harp in C; **Brahms:** Intermezzo in e-flat, Op. 118.

6:00/WNYC—Muffat: Sonata in g.

7:00/WNCN—Liszt: Ballade #2 in b; **Leontovich:** Ukranian Folk Tunes.

7:35/WQXR-AM/FM—Ibert: Divertissement.

8:05/WQXR-AM/FM—Delta Opera House. **Verdi:** *Luisa Miller* (Caballe, Reynolds, Pavarotti, Milnes, Nat'l Phila Orch/Maag).

Mon., April 7

3:00/WNCN—Holzbauer: Notturno #2 in E-Flat; **Beethoven:** Sonata for Violin & Piano #1 in D, Op. 12.

4:04/WQXR-AM/FM—Franck: *Le Chasseur Maudit;* **J. C. Bach** Flute & Harpsichord Sonata in F.

5:00/WNCN—Vivaldi: Cto for 2 Mandolins, Strings & Organ in C; **Mozart:** Sonata for Piano #3 in B-Flat.

7:04/WQXR-AM/FM—Grieg: Lyric Suite; **Bach:** Sonata in d for Flute & Harpsichord.

6:00/WNCN—Handel: Cto Grosso in d, Op. 3, #5; **Rossini:** *La Gazza Ladra:* Ov.

8:00/WNYC—Brooklyn Academy of Music Chamber Music. The Ridge Quartet with guest artist Jeffrey Kahane. **Haydn:** String Qt in G, Op. 17, #5; **Bartok:** String Qt #2, Op. 17; **Dvorak:** Piano Qnt in A, Op. 81.

8:05/WQXR-AM/FM—Haydn: Sym #87 in A; **R. Strauss:** *Death and Transfiguration.*

9:00/WNCN—Dvorak: *Songs My Mother Taught Me,* Op. 55, #4; **Handel:** *Otone:* Ov.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Giuseppe Sinopoli, conductor; soprano Marianne Haggander, soprano Lorraine Hunt, mezzo-soprano Marjana Lipovsek, tenor Vinson Cole, baritone Walton Grondoos, Tanglewood Festival Chorus. **Schumann:** *Das Paradies und die Peri.*

Tues., April 8

3:00/WNCN—Sousa: "Myrrh" Gavotte; **Mozart:** Cto for Piano #27 in B-Flat.

WNYC—Rebecca Clarke, American composer.

4:04/WQXR-AM/FM—Haydn: Sym #70 in D; **Poulenc:** Sonata for Clarinet & Bassoon; **Rossini:** Qt #6 in F.

5:00/WNCN—Vivaldi: Cto for Oboe, Strings & Continuo in C; **Faure:** Songs.

6:00/WNCN—Debussy: Nocturnes: "Sirenes"; **Boismortier:** Suite for Harpsichord #3 in E, Op. 59.

7:04/WQXR-AM/FM—Telemann: Cto for Flute, Oboe d'amore & Viola d'amore in E; **Francaix:** Serenade for Small Orch.

8:00/WNCN—Western Wind, vocal ensemble, broadcast live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. **Schumann:** Sym #1, "Spring"; **Prokofiev:** Piano Cto #1; **Beethoven:** Sym #2.

8:05/WQXR-AM/FM—R. Strauss: *Don Juan;* **Szymanowski:** Sym #3, Op. 27, "Song of the Night."

9:00/WNCN—Various: European Vocal Music; **Mendelssohn:** Cto for Violin in d.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Erich Leinsdorf, conductor; pianist Peter Serkin. **Mozart:** *The Impresario:* Ov; **Stravinsky:** Capriccio for Piano & Orch; **Mozart:** Piano Cto #19 in F; **Stravinsky:** *The Firebird Suite* (1910 version).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, April 2–4 and 7–8

2 WCBS
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4 WNBC
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800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 World News This Morning (cc)
9 Jimmy Swaggart
11 Wed/Open Mind
Thu/Aprenda Ingles
Fri/New Jersey Now
Mon/Tom and Jerry
Tue/Carrascolendas
H Wed/The Lion, the Witch and the Wardrobe
Mon/The Tale of the Bunny Picnic
S Thu/An Ounce of Cure
Fri/Magic Adventure
Mon/Around the World in 80 Days

6:05
S Wed/Free to Be You and Me

6:15
H Fri/Oliver and the Artful Dodger

6:30
2 **4** News
5 Fat Albert and the Cosby Kids
9 700 Club
11 Great Space Coaster
H Thu/The Tale of the Bunny Picnic
S Thu/**Movie:** Isaac Littlefeathers

6:45
31 AM Weather

7:00
2 Morning News
4 Today
5 Inspector Gadget
7 Good Morning America (cc)
11 The Jetsons
31 Ohayo! New York
H Mon/Emma and Grandpa
Tue/The Adventures of Curious George
S Wed/Around the World in 80 Days
Tue/Free to Be You and Me

7:05
S Mon/Shelley Duvall's Tall Tales & Legends: Casey at the Bat

7:30
5 Woody Woodpecker & Bugs Bunny
9 Straight Talk
11 Heathcliff
H Fraggle Rock
S Fri/Valley Forge

8:00
11 Challenge of the Gobots
13 3-2-1 Contact
H Wed/The Last Unicorn
Thu/**Movie:** Roller Boogie
Fri/**Movie:** Avalanche
Mon/**Movie:** Tex
Tue/**Movie:** The Miracle of Kathy Miller
S Thu/**Movie:** The Goodbye Girl
Fri/**Movie:** It's Showtime
Tue/Star Spangled Country Party

8:05
S Mon/**Movie:** House of the Long Shadows

8:30
5 The Flintstones
9 Romper Room
11 Scooby Doo
13 Mister Rogers' Neighborhood
S Wed/**Movie:** Moving Violations (cc)
Fri/**Movie:** Police Academy 2: Their First Assignment

9:00
2 Perfect Match
4 Donahue
5 Brady Bunch
7 Morning Show
11 Love Boat
13 Sesame Street (cc)
31 AM Weather (except Tue)
Tue/Body Electric
W Wed/**Movie:** Surf II
Thu/**Movie:** Heidi
Fri/Stand by Me: A Portrait of Julian Lennon
Mon/**Movie:** Testament
Tue/**Movie:** A Boy and His Dog

9:30
2 Break the Bank
5 Leave It to Beaver
9 Partridge Family
31 Tue/Newton's Apple
H Wed/When We First Met
Fri/**Movie:** The Competition

10:00
2 $25,000 Pyramid
4 Family Ties
5 I Love Lucy
9 My Favorite Martian
11 Sanford & Son
31 Tue/Yai's On Our Own
H Thu/Bill Cosby Himself
Mon/**Movie:** The Main Event
Tue/**Movie:** Tell Me That You Love Me
S Wed/Laurel & Hardy's Laughing '20s
Thu/**Movie:** The Yellow Cab Man
Fri/**Movie:** Way Out West
Mon/**Movie:** The General
Tue/**Movie:** Forever Darling
W Fri/Randy Newman

10:30
2 New Card Sharks
4 Sale of the Century
5 Make Room for Daddy
7 Sally Jessy Raphaël
9 My Favorite Martian
11 Best Talk in Town
H Wed/**Movie:** Amityville: The Demon
W Wed/**Movie:** Where the Boys Are '84

11:00
2 Price Is Right
4 Wheel of Fortune
5 Divorce Court
7 Bruce Forsyth's Hot Streak
9 Bewitched
11 Private Benjamin
W Thu/**Movie:** City Lights
Fri/**Movie:** Tank
Mon/**Movie:** Bachelor Party
Tue/**Movie:** The Company of Wolves

11:30
4 Scrabble
5 All in the Family
7 New Love American Style
9 I Dream of Jeannie
11 Alice
H Tue/Video Jukebox
S Wed/The Honeymooners . . . The Lost Episodes

12 NOON
2 Press Your Luck
4 Super Password
5 **9** News
7 Ryan's Hope
11 Odd Couple
H Wed/**Movie:** Kentucky Woman
Thu/**Movie:** Tell Me That You Love Me
Fri/**Movie:** Nobody's Perfekt
Mon/**Movie:** Zulu Dawn
Tue/**Movie:** Between Friends
S Thu/**Movie:** The Four Seasons
Fri/**Movie:** Splash (cc)
Mon/**Movie:** Skidoo
Tue/**Movie:** Police Academy 2: Their First Assignment (cc)
W Wed/**Movie:** That's Dancing!

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Loving
11 Wed/**Movie:** Dracula's Dog (1978). Jose Ferrer, Jan Shutan.
Thu/**Movie:** Gorgo (1961). Bill Travers.
Fri/**Movie:** War of the Gargantuas (1966).
Mon/**Movie:** The Sicilians (1964). Robert Hutton, Reginald Marsh.
Tue/Odd Couple
S Wed/**Movie:** Marvin and Tige

1:00
4 Days of Our Lives
7 All My Children
9 Joker's Wild
11 Tue/**Baseball:** Yankees vs. Kansas City (concludes a 4 p.m.)
W Thu/**Movie:** Porky's
Fri/**Movie:** Rappin'
Mon/**Movie:** Sugar Cane Alley
Tue/**Movie:** Razorback

1:30
2 As the World Turns
5 Hour Magazine
9 Tic Tac Dough
H Thu/**Movie:** Coal Miner's Daughter (cc)
Fri/**Movie:** Tex
S Tue/**Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

2:00
4 Another World
7 One Life to Live
9 Let's Make a Deal
H Wed/**Movie:** Between Friends
Mon/**Movie:** When We First Met
Tue/Remember When: Go Team, Go!
S Thu/**Movie:** Start the Revolution Without Me
Fri/**Movie:** House of the Long Shadows
Mon/**Movie:** The Four Seasons
W Wed/**Movie:** Surf II

2:30
2 Capitol
5 Woody Woodpecker
9 Dating Game
11 Mask (except Tue)
S Wed/Star Spangled Country Party

3:00
2 Guiding Light
4 Santa Barbara
5 Wed–Fri/Jayce & the Wheeled Warriors
Mon–Tue/Centurions
7 General Hospital
9 Hawaii Five-O
11 The Jetsons (except Tue)
13 Wed/Food for Thought
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
H Mon/**Movie:** Kentucky Woman
Tue/The Adventures of Curious George
W Thu/**Movie:** Porky's II: The Next Day
Fri/Randy Newman
Mon/**Movie:** Testament
Tue/**Movie:** A Boy and His Dog

3:30
5 She-Ra
11 The Transformers (except Tue)
13 Wed/This Old House
Thu/Square-Foot Gardening
Fri/Cats & Dogs
Mon/All New This Old House
Tue/Yan Can Cook
H Fri/Oliver and the Artful Dodger
Tue/**Movie:** Isaac Littlefeathers
W Wed/**Movie:** Where the Boys Are '84

4:00
2 Quincy
4 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy (except Wed)
Wed/After School Special
9 Vega$
11 G.I. Joe
13 Sesame Street (cc)
H Wed/The Lion, the Witch and the Wardrobe
Thu/The Tale of the Bunny Picnic
S Wed/Free to Be You and Me
Thu/**Movie:** Isaac Littlefeathers
Fri/Valley Forge
Mon/Around the World in 80 Days
Tue/**Movie:** Marvin and Tige
W Fri/Stand by Me: A Portrait of Julian Lennon

4:30
4 People's Court
5 Thundercats
7 Sale of the Century (except Wed)
11 Good Times
31 World TV Presents
S Fri/Magic Adventure

5:00
2 **7** News
4 Live at Five
5 Wed–Fri/Sectaurs
Mon–Tue/Brady Bunch
9 Police Woman
11 Eight Is Enough
13 Mister Rogers' Neighborhood
H Thu/**Movie:** Isaac Littlefeathers
Fri/Revenge of the Nerd
Mon/The Tale of the Bunny Picnic
S Wed/Andrew
W Wed/Faerie Tale Theatre: The Tale of the Frog Prince
Thu/**Movie:** The Aviator
Fri/**Movie:** Hercules II
Mon/**Movie:** The Muppets Take Manhattan
Tue/**Movie:** Heidi

5:05
S Mon/Minors

5:30
5 What's Happening
13 3-2-1 Contact (cc)
31 City Comment
H Wed/Puff the Magic Dragon
Tue/**Movie:** Phar Lap
S Wed/ Around the World in 80 Days
Thu/An Ounce of Cure

5:45
31 News From City Hall

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Weeknights, April 2–4 and 7–8

WED., APR. 2

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓗ **Movie:** Zulu Dawn
Ⓦ Faerie Tale Theatre: The Tale of the Frog Prince

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ This Old House
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** The Muppets Take Manhattan

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Fast Times
❹ Highway to Heaven
❺ **Movie:** Fiddler on the Roof (1971). Part I. Topol, Norma Crane.
❼ MacGyver (cc)
❾ News
⓫ **Baseball:** Yankees vs. Chicago White Sox (concludes at 10:30 p.m.)
㉑ Placido Domingo Sings Zarzuela!
㉛ Moments in Time
Ⓗ **Movie:** Amityville: The Demon (cc)
Ⓝ **Movie:** Hullabaloo Over Georgie and Bonnie's Pictures
Ⓢ Brothers (cc)

8:30
❷ Tough Cookies
❾ **Basketball:** Knicks vs. Philadelphia
⓭ Writers Writing: Telling an Old Story
Ⓢ Best of Bizarre '80 (cc)
Ⓦ **Movie:** That's Dancing!

9:00
❷ **Movie:** News at Eleven (1985). Martin Sheen, Peter Riegert.
❹ Blacke's Magic
❼ Dynasty (cc)
⓭ Placido Domingo Sings Zarzuela!
㉑ Spain: Ten Years After—A Reporter's Notebook
㉛ Crime Inc.: The Mob at Work (Part V)
Ⓢ **Movie:** Moving Violations (cc)

9:30
Ⓗ The Hitchhiker

10:00
❹ St. Elsewhere
❺ News
❼ Hotel
⓭ Spain: Ten Years After
㉑ When Bad Things Happen to Good People
㉛ Right to Know
Ⓗ **Movie:** Fraternity Vacation (cc)
Ⓝ **Movie:** Another Time, Another Place

10:30
⓫ News
㉛ Doctor Who
Ⓢ The Paragon of Comedy

11:00
❷❹❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Pride of Place: Building the American Dream
㉑ Nightly Business Report
Ⓦ **Movie:** Illusions

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
Ⓢ **Movie:** The Hills Have Eyes II

11:40
Ⓗ **Movie:** Hot Dog . . . The Movie (cc)

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre: By the Sword (cc)
Ⓝ **Movie:** Breathless (1959)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
Ⓦ **Movie:** Surf II

12:40
❷ **Movie:** The Lazarus Syndrome (1981). Louis Gossett Jr., Ronald Hunter.

1:00
❺ Get Smart
❼ **Movie:** Forty Carats (1973). Liv Ullmann, Gene Kelly.
❾ Joe Franklin
⓫ Comedy Break

1:10
Ⓢ **Movie:** D.C. Cab

1:20
Ⓗ **Movie:** Exposed

1:30
❹⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Blue Water, White Death (1971). Peter Gimbel, Ron Taylor.
❾ **Movie:** Billy the Kid (1941). Robert Taylor, Brian Donlevy.
⓫ Start of Something Big
Ⓦ **Movie:** Where the Boys Are '84

2:30
❹ Ben Casey

2:55
Ⓢ Star Spangled Country Party

3:00
⓫ Emergency

3:05
❼ Hollywood Close-up
Ⓗ **Movie:** Reckless (1984)

3:30
❹ Ben Casey
Ⓦ **Movie:** The Muppets Take Manhattan

4:00
❾ Joe Franklin
⓫ Kung Fu

4:06
❺ Get Smart

4:30
❹ Here's Lucy
Ⓢ Best of Bizarre 80 (cc)

4:45
Ⓗ **Movie:** Hardbodies (cc)

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
Ⓢ Brothers (cc)

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
Ⓢ Andrew

THU., APR. 3

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
Ⓢ Faerie Tale Theatre: Pinocchio (cc)

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
Ⓗ **Movie:** House of the Long Shadows
Ⓢ Faerie Tale Theatre: The Three Little Pigs (cc)
Ⓦ **Movie:** City Lights

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ **Movie:** Fiddler on the Roof (1971). Part II. Topol, Norma Crane. (Part I, Wed., Apr. 2, at 8 p.m.)
❼ **Movie:** Diner (1982). Steve Guttenberg, Daniel Stern.
❾ News
⓫ **Movie:** At Long Last Love (1975). Burt Reynolds, Cybill Shepherd.
㉑ Brainstormers
㉛ New York Screening Room
Ⓝ **Movie:** The Leopard
Ⓢ **Movie:** Stick (cc)

8:30
❹ Family Ties
❾ Family Feud
⓭ Currents: Baby Boom Blues
㉑ This Old House (cc)
Ⓦ **Movie:** Rustler's Rhapsody

9:00
❷ Simon & Simon
❹ Cheers
❾ **Movie:** Miracle of the Heart—The Boy's Town Story (1986). Art Carney.
⓭ Heritage: Conversations With Bill Moyers (cc)
㉑ Mystery!: Charters and Caldicott (Part III)
㉛ Only One New York
Ⓗ Bill Cosby Himself

9:30
❹ Night Court
㉛ Inner Runner

10:00
❷ Knots Landing
❹ Hill Street Blues
❺⓫ News
❼ 20/20 (cc)
⓭ Metroline
㉑ Austin City Limits
㉛ Yai's On Our Own
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Cheech & Chong: Get Out of My Room

10:30
⓫ News
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Channel Crossings
㉑ Nightly Business Report
Ⓗ **Movie:** Deja Vu
Ⓢ **Movie:** The Four Seasons
Ⓦ **Movie:** Foxtrot

11:15
Ⓝ Werner Herzog Eats His Shoe

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report

11:40
Ⓝ Ballad of the Little Soldier

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek

2:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
N **Movie:** Where the Green Ants Dream
W **Movie:** Porky's

12:40
2 **Movie:** The Phoenix (1981). Judson Scott, Shelley Smith.
H **Movie:** Firestarter (cc)

1:00
5 **Special:** Tatum—Subaru Ski
7 **Movie:** The Ghost and Mrs. Chicken (1966). Don Knotts, Dick Sargent.
9 Joe Franklin
11 Comedy Break
S **Movie:** The Goodbye Girl

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** Cross of Iron (1977). James Coburn.
9 **Movie:** Flight Command (1940). Robert Taylor, Ruth Hussey.
11 Lifestyles of the Rich and Famous
W **Movie:** Porky's II: The Next Day

2:30
4 Ben Casey

2:40
H **Movie:** Police Academy (cc)

3:00
11 Emergency
S **Movie:** Start the Revolution Without Me

3:30
4 Ben Casey
W **Movie:** Rustler's Rhapsody

4:00
9 Joe Franklin
11 Kung Fu

4:20
H **Movie:** House of the Long Shadows

4:22
5 Get Smart

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley
S Faerie Tale Theatre: Pinocchio (cc)

5:30
4 Flying Nun
7 Morning Stretch
11 News

FRI., APR. 4

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
H **Movie:** The Mating Game
S **Movie:** Reckless Disregard

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 9 News
5 Three's Company
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
W **Movie:** Tank

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 **Baseball:** Mets vs. Philadelphia
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Twilight Zone
4 Riptide
5 P.M. Magazine
7 Webster (cc)
11 **Movie:** The Promise (1979). Kathleen Quinlan, Stephen Collins.
21 31 Washington Week in Review
H **Movie:** The Competition
N **Movie:** Overlord
S **Movie:** Police Academy (cc)

8:30
5 **Movie:** The Ox-Bow Incident (1943). Henry Fonda, Dana Andrews.
7 Mr. Belvedere (cc)
13 21 31 Wall Street Week

9:00
2 Dallas
4 Knight Rider
7 Mr. Sunshine (cc)
13 Great Performances: To the Lighthouse
21 **Movie:** Grand Illusion (1937). Jean Gabin, Pierre Fresnay.
31 Masterpiece Theatre: By the Sword Divided (Part II)
W **Movie:** Missing In Action 2 : The Beginning

9:30
7 Joe Bash (cc)

10:00
2 Falcon Crest
5 11 News
4 Miami Vice
7 Fall Guy (cc)
9 **Basketball:** Knicks vs. Boston
31 P.O.V.
N **Movie:** Skyline
S **Movie:** Police Academy 2: Their First Assignment (cc)

10:15
H **Movie:** Where the Boys Are '84

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 Taxi
11 Barney Miller
13 **Movie:** David (1979). Mario Fischel.
21 Nightly Business Report
W **Movie:** Scoundrels

11:30
2 Magnum, P.I.
4 Tonight Show
5 Dynasty
7 Nightline
11 The Honeymooners
21 Long Island Report
S **Movie:** House of the Long Shadows

11:55
H The Hitchhiker

12 MIDNIGHT
7 New York Hot Tracks
11 Star Trek
N **Movie:** The Purple Rose of Cairo

12:25
H **Movie:** Porky's Revenge (cc)

12:30
4 Friday Night Videos
5 Comedy Tonight
9 Bizarre
W **Movie:** All-American Girls

12:40
2 **Movie:** McGarrett: The Golden Noose (1980). Jack Lord, William Smith.

1:00
5 Star Search
9 Joe Franklin
11 Comedy Break

1:20
S **Movie:** Splash (cc)

1:30
5 **Movie:** The Honey Pot (1967). Rex Harrison, Susan Hayward.
7 Eye on Hollywood
11 News

1:45
2 **Movie:** True Grit (1978). Warren Oates, Lee Meriwether.

2:00
4 News
7 Headline Chasers
9 **Movie:** Rogue Cop (1954). Robert Taylor, Janet Leigh.
11 Start of Something Big
W **Movie:** Rappin'

2:05
H **Movie:** The Breakfast Club (cc)

2:30
4 Price Is Right
7 **Movie:** The Most Dangerous Game (1932). Joel McCrea, Fay Wray.

3:00
4 Music City USA
11 Emergency

3:20
S **Movie:** The Lonely Guy

3:30
4 Hit City

3:50
H **Movie:** That Championship Season

3:59
2 Newsmakers

4:00
4 Ben Casey
9 Joe Franklin
11 Kung Fu
W Stand by Me: A Portrait of Julian Lennon

4:29
2 **Movie:** Mysteries From Beyond the Triangle (1977)

4:40
5 Get Smart

5:00
4 Ben Casey
9 News
11 U.S. Farm Report
S **Movie:** Way Out West

5:30
9 11 News

MON., APR. 7

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
H **Movie:** Benji
S Shelley Duvall's Tall Tales & Legends: Casey at the Bat (cc)

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Dr. Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 The Moviemakers: Sex and Violence in the Movies
21 Nightly Business Report
S The Jackie Gleason Show
W **Movie:** Police Academy 2: Their First Assignment

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock

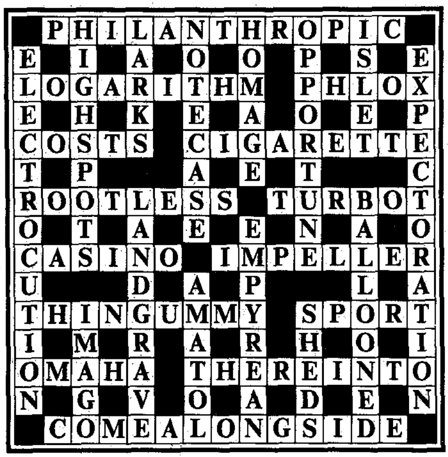
8:00
2 Scarecrow & Mrs. King
4 You Again?
5 P.M. Magazine
7 Hardcastle and McCormick
9 News
11 **Movie:** Ghost Story (1981). Fred Astaire.
21 **Special:** An Evening of Championship Skating—1985
31 Beats of the Heart
H America Undercover: Cops—Behind the Badge
N **Movie:** Dear Maestro
S The Colgate Comedy Hour

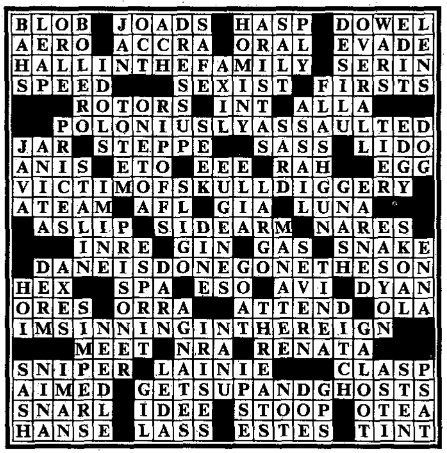
8:30
4 Valerie
5 **Special:** This Is Next Year: Mets—Yankees
9 Family Feud
13 Adam Smith's Money World

9:00
2 Kate & Allie
4 **Movie:** Beverly Hills Madam (1985). Faye Dunaway, Louis Jourdan.
5 Kojak
7 **Movie:** My Two Loves (1985). Mariette Hartley, Lynn Redgrave.
9 **Movie:** An American in Paris (1951). Gene Kelly, Leslie Caron.
13 American Playhouse

New night!
New time!
New laughs!
Great news!
MARY
Tuesdays on CBS
Check local listings for time and channel.

SOLUTIONS TO LAST WEEK'S PUZZLES





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TELEVISION

㉑ Undersea World of Jacques Cousteau
㉛ On Stage at Wolf Trap
Ⓗ **Movie:** The Main Event
Ⓢ The Friars Roast Ed Sullivan
Ⓦ **Movie:** Bachelor Party

9:30
② Newhart

9:45
Ⓝ Witness to War

10:00
② Cagney & Lacey
⑤ ⑪ News
㉑ Ascent of Man
㉛ Mini Playhouse
Ⓢ Ten From Your Show of Shows

10:15
Ⓝ **Movie:** Breathless (1959)

10:30
⑪ News
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑪ Barney Miller
⑬ Mystery!: Charters and Caldicott (Part III) (cc)
㉑ Nightly Business Report
Ⓗ **Movie:** Police Academy (cc)
Ⓦ **Movie:** Platinum Paradise

11:30
② Remington Steele
④ Best of Carson
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ The Honeymooners
㉑ Long Island Report

11:35
Ⓢ Steve Allen

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Star Trek
⑬ To the Manor Born
Ⓝ **Movie:** Another Time, Another Place
Ⓢ **Movie:** Stick (cc)

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓦ **Movie:** Testament

12:40
② **Movie:** Nasty Habits (1976). Glenda Jackson, Melina Mercouri.
Ⓗ **Movie:** Paris, Texas

1:00
⑤ Get Smart
⑦ **Movie:** Foreign Correspondent (1940). Joel McCrea.
⑨ Joe Franklin
⑪ Comedy Break

1:30
④ ⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** Tell Me Where It Hurts (1974). Maureen Stapleton, Paul Sorvino. A middle-aged housewife changes her life when she forms a woman's consciousness group.
⑨ **Movie:** The Day of the Triffids (1963). Howard Keel, Nicole Maurey.

⑪ Solid Gold
Ⓢ The Paragon of Comedy
Ⓦ **Movie:** Sugar Cane Alley

2:30
④ Ben Casey

3:00
⑪ **Movie:** Black Sunday (1961). John Richardson, Barbara Steele.

3:05
Ⓢ **Movie:** The Four Seasons

3:10
Ⓗ Rock and Rule

3:30
④ Ben Casey
⑦ Ebony/Jet Showcase

3:47
⑤ Get Smart

4:00
⑨ Joe Franklin
Ⓦ **Movie:** The Muppets Take Manhattan

4:30
④ Here's Lucy
Ⓗ America Undercover: Cops—Behind the Badge

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News
Ⓢ Ten From Your Show of Shows

TUE., APR. 8

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ **Baseball:** Mets vs. Pittsburgh
⑪ Gimme a Break
⑬ New Jersey Network News
Ⓢ Free to Be You and Me

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑪ The Jeffersons
⑬ Profiles of Nature
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes
Ⓦ Faerie Tale Theatre: The Tale of the Frog Prince

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Video Jukebox

8:00
② Morningstar/Evening Star
④ A-Team
⑤ P.M. Magazine
⑦ Who's the Boss? (cc)
⑪ **Movie:** Final Option (1983). Richard Widmark, Lewis Collins.

㉑ Nature: Aspen—Dancer on the Wind
㉛ Mystery!: Charters and Caldicott (Part III)
Ⓗ **Movie:** Creature (cc)
Ⓝ **Movie:** The Go Masters
Ⓢ **Movie:** Blame It On Rio
Ⓦ Faerie Tale Theatre: Little Red Riding Hood

8:30
⑤ **Movie:** A Tree Grows in Brooklyn (1974). Cliff Robertson, Nancy Malone. A man fights his failures with drink and dreams as his family struggles to survive.
⑦ Perfect Strangers (cc)
⑨ News
⑬ Innovation: Our Aching Backs

9:00
② Mary
④ Hunter
⑦ Moonlighting (cc)
⑨ **Movie:** Rage (1966). Glenn Ford, Stella Stevens. A physician has only 48 hours to live after being bitten by a rabid dog, but must cross a desert in order to get medical attention.
⑬ Nova: Palace of Delights
㉑ Masterpiece Theatre: By the Sword Divided (Part III)
㉛ Heritage Conversation With Bill Moyers (Part II)
Ⓦ **Movie:** The Company of Wolves

9:30
② Foley Square

9:45
Ⓢ Comedy Close-up

10:00
② The Equalizer
④ Stingray
⑤ News
⑦ Spenser: For Hire (cc)
⑬ Frontline: Inside the Jury Room (cc)
㉑ The Sandbaggers
㉛ Presente
Ⓗ The Hitchhiker
Ⓢ The Paper Chase: The Third Year—The Day Kingsfield Missed Class

10:15
Ⓝ **Movie:** Kaddish

10:30
⑪ News
㉛ Doctor Who
Ⓗ **Movie:** Porky's Revenge (cc)

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Benny Hill
⑪ Barney Miller
⑬ Intercom: The Paper Curtain
㉑ Nightly Business Report
Ⓢ **Movie:** Police Academy 2: Their First Assignment (cc)
Ⓦ **Movie:** Illusions

11:30
② Simon & Simon
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-0
⑪ Star Trek
⑬ SCTV
Ⓝ **Movie:** The Leopard

12:10
Ⓗ **Movie:** Stick (cc)

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
Ⓦ **Movie:** Razorback

12:40
② **Movie:** Madigan: The London Beat (1972). Richard Widmark, David Bauer.
Ⓢ **Movie:** The Hills Have Eyes II

1:00
⑤ Get Smart
⑦ **Movie:** Moonshine War (1970). Patrick McGoohan, Alan Alda.
⑨ Joe Franklin
⑪ Comedy Break

1:30
④ ⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** The Amazing Dr. Clitterhouse (1938). Edward G. Robinson, Claire Trevor.
⑨ **Movie:** Horror Rises From the Tomb (1970). Vic Winner.
⑪ Millionaire Makers Home Study Course

2:05
Ⓗ On Location: Richard Belzer in Concert

2:15
Ⓢ Star Spangled Country Party
Ⓦ **Movie:** A Boy and His Dog

2:30
④ Ben Casey

3:00
⑪ **Movie:** Eric (1975). John Savage, Patricia Neal. True story of a young man stricken with cancer who lives his last years to the fullest.

3:05
Ⓗ **Movie:** Where the Boys Are '84

3:30
④ Ben Casey

3:45
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

3:54
⑤ Get Smart

4:00
⑨ Joe Franklin
Ⓦ **Movie:** The Company of Wolves

4:30
④ Here's Lucy
Ⓢ **Movie:** Marvin and Tige

4:45
Ⓗ **Movie:** Creature (cc)

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News

Weekend, April 5–6

SAT., APR. 5

6:00
❹ Sonrisas
❺ Young Edition
❼ Greatest Sports Legends
❾ David Toma
⓫ It's Your Business
🅗 The Lion, the Witch and the Wardrobe

6:30
❷ Patchwork Family
❹ Hickory Hideout
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
🅢 **Movie:** Honeysuckle Rose

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Wonderama
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron
🅗 **Movie:** Phar Lap (cc)

8:00
❷ Berenstain Bears
❹ Snorks
❺ Popeye
❼ Pink Panther and Sons
❾ In the Black
⓫ Little Rascals
⓭ Adam Smith's Money World

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles (cc)
❾ Meet the Mayors
⓫ The Munsters
⓭ Wall $treet Week
🅢 Big Parade of Comedy

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Millionaire Maker
⓫ Solid Gold
⓭ John McLaughlin: One-on-One (cc)
🅦 **Movie:** Something Wicked This Way Comes

9:30
❷ Dungeons and Dragons
❺ Ulysses
⓭ Washington Week in Review (cc)
㉛ Yai's On Our Own
🅗 **Movie:** Second Thoughts

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❼ Laff-a-Lympics
❾ B.J.
⓫ Puttin' On the Hits
⓭ Congress: We the People
㉛ Body Electric
🅢 **Movie:** A Global Affair

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ FTV
⓭ Congress: We the People
㉛ Reading Rainbow

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** Sabata (1970). William Berger, Linda Vera.
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
🅦 **Movie:** Sounder

11:30
❷ Astro Minute
❹ Kidd Video
❼ Galactic Guardians
⓭ Open Mind
㉛ Why in the World
🅗 **Movie:** Comfort and Joy
🅢 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Wrestling
⓭ Frontline: Standoff in Mexico
㉑ Gourmet Cooking (cc)
㉛ Video Music Box (Part I)

12:30
❷ Get Along Gang
❹ Spider Man
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Kidsworld I
❹ Video Game
❾ **Movie:** Survival Run (1980). Peter Graves.
⓫ **Movie:** City Beneath the Sea (1971). Robert Wagner, Stuart Whitman.
⓭ The Shakespeare Hour: Measure for Measure (Part II)
㉑ Kathy's Kitchen
㉛ Video Music Box (Part II)
🅦 **Movie:** The Flamingo Kid

1:15
❺ **Movie:** The Black Castle (1953). Richard Greene, Boris Karloff.

1:30
❷ Kidsworld II
❹ The Blinkins
❼ New York Hot Tracks
㉑ Frugal Gourmet
🅗 **Movie:** The Miracle of Kathy Miller

1:45
🅢 **Movie:** Terms of Endearment

2:00
❷ The People
❹ Young People's Special: Umbrella Jack
⓭ American Playhouse: Under the Biltmore Clock
㉑ Motorweek
㉛ World TV Presents

2:30
❷ **Special:** Masters Preview—Four Days in April
❹ **Special:** Baseball 1986—A Look Ahead
❼ Hollywood Close-up
㉑ Gourmet Cooking

3:00
❷ **Special:** Michelob Horse Jumping Invitational
❺ **Movie:** Flying Guillotine (1979)
❼ Professional Bowlers Tour
❾ **Movie:** The Eliminator (1982). JoAnn Harris, Steve Railsback.
⓫ Star Games
㉑ Cats & Dogs (cc)
🅦 **Movie:** The Purple Rose of Cairo

3:30
❹ **Baseball:** Pizza Hut All Stars Softball Game
⓭ Actors Theatre Presents: Approaching Lavendar
㉑ Motorweek
🅗 Ray Bradbury Theater: The Screaming Woman

4:00
❷ Sports Saturday
⓫ Dance Fever
⓭ Bodywatch: Fighting Fat (cc)
㉑ House for All Seasons
㉛ World Chronicle
🅗 **Movie:** Coal Miner's Daughter (cc)
🅢 **Movie:** Honeysuckle Rose

4:30
❹ **Golf:** Nabisco Dinah Shore Open
❼ Wide World of Sports
⓫ Puttin' On the Hits
⓭ Innovation: The Developing Child (Part II)
㉑ This Old House
㉛ Cambridge Forum Presents: Japan the Changing Tradition

5:00
❺ Mission Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova: A Is for Atom, B Is for Bomb (cc)
㉑ German Professional Soccer
㉛ All About TV
🅦 **Movie:** Midnight Madness

5:30
㉛ Cityscope

6:00
❷ The People
❹ ❼ News
❺ What's Happening Now
❾ Wrestling
⓫ Good Times
⓭ Nature: The Lost World of the Medusae (cc)
㉑ The Shakespeare Hour: All's Well That Ends Well (Part III)
㉛ Only One New York
🅢 Julian Lennon: Stand by Me

6:30
❷ ❹ ❼ News
❺ Small Wonder
⓫ Gimme a Break
㉛ Eye on Dance
🅗 **Movie:** Amityville: The Demon (cc)

7:00
❷ ❾ News
❹ Strictly Business
❺ **Premiere:** Check It Out
❼ It's a Living
⓫ The Jeffersons
⓭ Newton's Apple (cc)
㉑ Nature: The Lost World of the Medusae (cc)
㉛ Ask Congress
🅢 Robin Hood: The Time of the Wolf
🅦 **Movie:** Heaven Help Us

7:30
❷ **Special:** Clue You In—The Case of the Nosey Crook
❹ Baseball Special: TBA
❺ **Premiere:** Ted Knight Show
❼ **Special:** Everything You Always Wanted to Know About Taxes but Were Afraid to Ask
❾ **Hockey:** Rangers vs. Washington
⓫ At the Movies
⓭ Wild America: Killer Mice (cc)
㉛ McLaughlin Group

8:00
❷ Crazy Like a Fox
❹ Gimme a Break
❺ **Movie:** Take Me Out to the Ball Game (1949). Frank Sinatra, Gene Kelly.
❼ Charley Hannah (cc)
⓫ **Movie:** Suicide Run (1970). Michael Caine, Henry Fonda.
⓭ Pride of Place: The Campus (cc)
㉑ Great Railway Journeys of the World
㉛ Mini Playhouse
🅗 **Movie:** Stick (cc)
🅝 **Movie:** Under the Volcano

8:30
❹ Facts of Life
㉛ Looking East

9:00
❷ **Movie:** Caddyshack (1980). Ted Knight.
❹ Golden Girls
⓭ Mystery!: Charters and Caldicott (Part III) (cc)
㉑ Yes Minister
㉛ Hello Jerusalem
🅢 Richard Pryor Live in Concert
🅦 **Movie:** Porky's Revenge

9:30
❹ All Is Forgiven
❼ **Special:** Love Boat
㉑ Only When I Laugh

10:00
❹ Remington Steele
❺ News
⓭ Film on Film: The Life and Times of Don Luis Bunuel
㉑ **Movie:** Kiss the Boys Goodbye (1941). Don Ameche, Mary Martin.
㉛ Heritage Conversation With Bill Moyers (Part I)
🅗 On Location: Richard Belzer in Concert
🅝 **Movie:** The White Sheik

10:30
❺ Black News
❾ Wrestling

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⓫ News

10:35
🅢 **Movie:** Bustin' Loose

11:00
❷ ❹ ❼ News
❺ **Movie:** The Conversation (1974). Gene Hackman, John Cazale.
⓫ Tales From the Darkside
⓭ **Movie:** Three-Cornered Moon (1933). Mary Boland, Claudette Colbert.
🅗 Ray Bradbury Theater: The Screaming Woman
🅦 **Movie:** Handful of Diamonds

11:30
❹ Saturday Night Live
❼ News
❾ Racing
⓫ The Honeymooners
🅗 **Movie:** The Jerk

11:45
❷ **Movie:** The Final Eye (1977). Susan George, David Huddleston.
❼ **Movie:** The Lords of Flatbush (1974). Henry Winkler, Sylvester Stallone.

12 MIDNIGHT
❾ **Movie:** Zombies (1968). William Joyce, Heather Hewitt.
⓫ Dempsey & Makepeace
🅝 **Movie:** Black Orpheus

12:15
🅢 **Movie:** Tendres Cousines

12:30
🅦 **Movie:** The Blonde Next Door

1:00
❹ Ghost Story
⓫ Twilight Zone

1:10
🅗 **Movie:** Up the Creek

1:15
❺ **Movie:** All the Rivers Run (1985). Part III. Sigrid Thornton, John Waters. (Part II, Sat., Mar. 29 at 1:35 a.m.)
❼ **Movie:** Rio Conchos (1964). Richard Boone, Tony Franciosa.

1:30
⓫ News

1:45
🅦 **Movie:** The Flamingo Kid

1:50
🅢 Superstars of Comedy Salute the Improv

1:59
❷ **Movie:** Murder Or Mercy (1974). Melvyn Douglas.

2:00
❹ Ben Casey
❾ **Movie:** Gorath (1962). Ryo Ikebe.
⓫ At the Movies

2:30
⓫ **Movie:** The Invincible Gammera (1966). Brian Donlevy, Albert Dekker.

2:50
🅗 **Movie:** Porky's
🅢 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

3:00
❹ **Movie:** Dick Tracy (1946)

3:28
❷ **Movie:** Louis Armstrong—Chicago Style (1975). Ben Vereen, Red Buttons.

3:30
❾ **Movie:** Octaman (1971). Pier Angeli.
🅦 **Movie:** Joy of Sex

4:30
⓫ One Step Beyond

4:35
🅗 **Movie:** Amityville: The Demon (cc)

4:57
❷ **Movie:** Strange Homecoming (1974). Robert Culp.

5:00
❾ News
⓫ Life of Riley

5:15
🅢 Julian Lennon: Stand by Me

5:30
❾ Keys to Success
⓫ News

SUN., APR. 6

6:00
❹ Joy of Gardening
❺ Black News
❾ In Depth
⓫ Insight

6:15
🅗 **Movie:** Isaac Littlefeathers

6:30
❷ Kidsworld
❹ Journey to Adventure
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People
🅢 Magic Adventure

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Robotech
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Meet the Mayors
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
🅗 **Movie:** Tank (cc)
🅢 **Movie:** Benji

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning News
❹ Visiones
❺ **Special:** Variety Club Telethon (concludes at 1 p.m.)
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
🅦 **Movie:** The Hunchback of Notre Dame (1939)

9:30
❹ Positively Black
❼ Wild Kingdom
❾ Point of View
⓫ Heathcliff
🅢 Andrew

10:00
❹ Essence
❼ America's Top 10
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood
🅗 Fraggle Rock (cc)
🅢 **Movie:** Moving Violations (cc)

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Owl TV (cc)
🅗 **Movie:** Police Academy 2: Their First Assignment (cc)

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❾ David Toma
⓫ FTV
⓭ 3-2-1 Contact (cc)
🅦 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley (cc)
❾ World Tomorrow
⓫ **Movie:** Abbott and Costello Meet the Killer (1949)
⓭ Wild America
㉑ Tony Brown's Journal
🅢 It's Showtime

12 NOON
❷ The People
❹ McLaughlin Group
❾ Dr. Schuller
⓭ Capitol Journal
㉑ Wall Street Week
🅗 **Movie:** House of the Long Shadows
🅢 The Honeymooners . . . The Lost Episodes (cc)

12:30
❷ Inside Soaps
❹ Today in New York
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ Veeck: A Man for Any Season

1:00
❷ **Basketball:** Boston vs. Philadelphia and Los Angeles vs. Houston (concludes at 6 p.m.)
❹ **Special:** The Colonial Cup International Steeplechase
❺ **Movie:** Duck Soup (1933). The Marx Brothers.
❼ Like It Is
❾ **Movie:** Green Fire (1955). Grace Kelly.
⓫ **Movie:** Prehistoric Women (1967). Martine Beswick.
⓭ Firing Line
㉑ Tax Break
🅢 **Movie:** Bananas

1:15
🅦 **Movie:** The Bounty

1:30
❹ **Special:** Miller High Life Thunderboat Regatta

2:00
❹ Best of War of the Stars
❼ **Special:** Sex and Violence in the Media
⓭ Veeck: A Man for Any Season
㉛ World TV Presents
🅗 **Movie:** Bill Cosby Himself

2:25
❺ **Movie:** Operation Petticoat (1959). Cary Grant, Tony Curtis.

2:30
⓭ Damnation of Faust
🅢 **Movie:** The Champ (1979)

3:00
❹ **Golf:** Lee Trevino Connection
❼ **Special:** Big Bud Shootout
❾ **Movie:** Revenge of the Stepford Wives (1980). Sharon Gless, Julie Kavner. An investigative television reporter uncovers the sinister secret of the town's women.
⓫ **Movie:** It (1967). Roddy McDowall, Jill Haworth.
㉑ Tax Break: 55 and Older (cc)
㉛ Kup's Show (repeat)

3:30
❼ **Boxing:** TBA
🅦 **Movie:** That's Dancing!

4:00
❹ **Golf:** Nabisco Dinah Shore Open
㉑ Inside Albany
㉛ Masterpiece Theatre: By the Sword Divided (Part II)
🅗 **Movie:** Rappin'

4:30
❼ Wide World of Sports
㉑ Adam Smith's Money World
🅢 **Movie:** Start the Revolution Without Me

5:00
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
⓭ Heritage Conversations With Bill Moyers (cc)
㉑ Moneymakers V
㉛ Mystery!: Charters and Caldicott (Part II)

5:30
㉑ McLaughlin Group
🅗 Fraggle Rock (cc)
🅦 **Movie:** Pickwick Papers

6:00
❷ ❹ ❼ News
❺ **Movie:** Brass Target (1977). John Cassavetes, George Kennedy.
❾ Police Story
⓫ **Movie:** Time After Time (1979). David Warner, Charles Cioffi.
⓭ Currents: Baby Boomer Blues
㉑ Wild America (cc)
🅗 **Movie:** Tank (cc)

6:30
❷ ❹ ❼ News
⓭ Washington Week in Review
㉑ Brainstormers
🅢 **Movie:** Benji

7:00
❷ 60 Minutes
❹ **Premiere:** Fathers and Sons
❼ Disney Sunday Movie
❾ Switch
⓭ The Shakespeare Hour: Measure for Measure (Part III)
㉑ Austin City Limits
🅦 **Movie:** History of the World—Part I

7:30
❹ Punky Brewster

8:00
❷ Murder She Wrote
❹ Amazing Stories
❺ Star Search
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature
㉑ **Movie:** Next Time We Love (1936). Margaret Sullavan.
㉛ From Oregon With Love
🅗 **Movie:** Police Academy 2: Their First Assignment (cc)
🅝 **Movie:** City of Women
🅢 **Movie:** Moving Violations (cc)

8:30
❹ Alfred Hitchcock Presents
❾ Face-off
🅦 **Movie:** The Last Dragon

8:45
㉛ Brazil/N.Y.

9:00
❷ **Movie:** Nobody's Child (1985). Marlo Thomas.
❺ **Special:** Creation of Wealth
❼ **Movie:** Blue Thunder (1983). Roy Scheider, Malcolm McDowell.
❾ New Jersey People
⓫ Love Boat
⓭ Masterpiece Theatre: By the Sword Divided
㉛ Circus Time

9:30
❾ In Depth
㉑ The Moviemakers: Sex and Violence in the Movies
🅗 Comic Relief
🅢 **Movie:** Gallagher: Over Your Head

10:00
❺ ⓫ News
❾ Straight Talk
⓭ SCTV
㉑ Mystery!: Charters and Caldicott (Part III)
㉛ Window on World Television

10:30
❺ Sports Extra
⓫ Editor's Desk
⓭ Monty Python
🅝 **Movie:** Hullabaloo Over Georgie and Bonnie's Pictures
🅢 Brothers (cc)
🅦 **Movie:** Android

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ New Television
㉑ Ask Congress
🅗 **Movie:** Fraternity Vacation (cc)
🅢 The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News

11:30
❺ Blue Knight
❼ News (cc)
❾ Millionaire Maker
⓫ The Honeymooners
⓭ Signed Originals
㉑ European Journal

11:45
❷ ❼ Sports
🅢 **Movie:** Start the Revolution Without Me

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Last Detail (1973). Jack Nicholson, Randy Quaid.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 **Movie:** A Joke of Destiny
🅦 **Movie:** The Bounty

12:30
❹ **Movie:** They Made Me a Criminal (1939)
❺ Naked City

12:40
🅗 **Movie:** Deja Vu

1:00
❷ Barnaby Jones
❾ **Movie:** Above and Beyond (1953)
⓫ Tales From the Darkside

1:30
❺ David Susskind
⓫ News
🅢 **Movie:** The Champ (1979)

1:55
❼ **Movie:** Vanishing Point (1971). Barry Newman, Cleavon Little.

2:00
❷ News
⓫ Star Games

2:15
❹ Positively Black

2:20
🅗 **Movie:** Exposed

2:45
❹ First Estate: Religion in Review

3:00
⓫ **Movie:** A Minute to Pray, a Second to Die (1968). Alex Cord, Robert Ryan.

3:15
❹ News

3:30
❺ World Vision
❾ **Movie:** No Name on the Bullets (1959). Audie Murphy.

3:45
🅢 **Movie:** Gallagher: Over Your Head

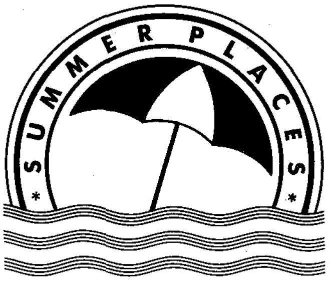
4:05
🅗 Comic Relief

5:00
❾ News
⓫ Life of Riley
🅢 Brothers (cc)

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

NEW YORK REAL ESTATE

To reach affluent New York house hunters and those looking to purchase luxury apartments, co-ops, condominiums, commercial and other real state services, place your display ad or line listing by calling 212-880-0734.



SUMMER RENTALS

OCEAN COLONY
BEACH & TENNIS CLUB

Amagansett, NY. Lux accom, on ocean bch front, tennis cts, pool. For res call **516-267-3130.**

Nantucket—Prime Summer Rentals. 2 wk minimum at $1000 wk and up. Best selection now. Open 7 days a wk (Sunday). The Maury People 617-228-1881.

E. Hampton, 3 Mile Harbor—Aug. 1 to Sept 2. $8,000 rental. 4 BR, 3 bth, secluded, a/c, pool, lg deck. 2 car gar. Master BR w/private deck, bth, & fireplace. Photo avail. Call Laurie. 212-758-8181.

Berkshires **2 1/2 Hrs NYC**

New Swiss townhouse w/2 furn, heated apts, ea w/2 BR, kitch, d/w, LR, wdb stove, sun decks on secluded mt estate w/heated pool Nr Tanglewood/theaters.

Season 5/23-9/5 **Call For Brochure**
212-697-5149 **Wynbrooke** **413-528-0632**

CAPE COD'S MOST LUXURIOUS CONDOMINIUMS

One Two and Three bedroom privately owned homes available by the month or season (June-Sept) at The Belmont on the Cape's best private white sand beach. Pool, clubhouse, restaurant, *cocktail lounge, tennis.* Unusual value at $3,000 to $5,000 per month. Other quality rentals on Cape Cod also available.

Call (617) 432-1500
or write The Belmont,
One Belmont Rd.
West Harwich, MA. 02671

AFTER YOU PAY FOR MOST SUMMER SHARES

THE SPENDING REALLY BEGINS

But not when you book The Concord.

Here you'll never be nickled-and-dimed for groceries and house expenses. You'll never see a check for dinner. Never pay for a disco, never pay a cover charge.

Everything is included. Three gourmet meals each day. Unlimited tennis, golf, disco and swimming.

There's never a charge for our health clubs, either.

Children's Program, Day Camp.

Why keep spending?

Call about our
"HAMPTONS ALTERNATIVE".
800-431-3850. Ask for Carol.
The Concord Resort Hotel,
Kiamesha Lake, NY 12751

SUMMER SHARES

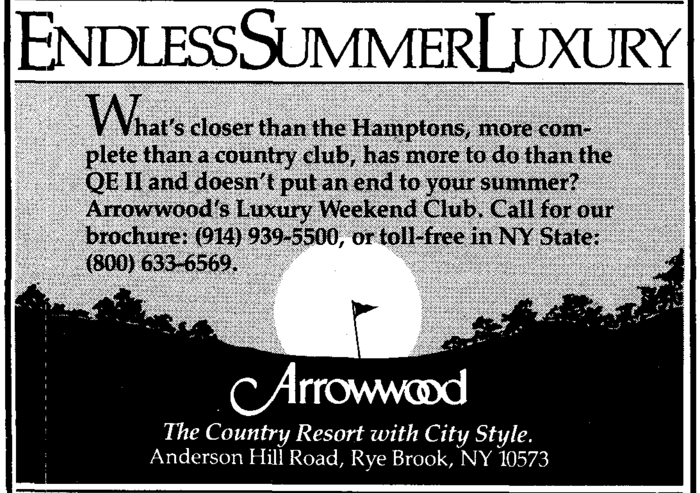
Stressless Summer On Northfork.
Beaches, free tennis, vineyards,
lovely environs to explore. 212-666-4525.

FIRE ISLAND—OCEAN BEACH

Want an amazing summer? Modern spacious house (with color TV - gets great reception) needs shares to be complete. Ages 23-30. Call for more info. Get psyched for Memorial Day. 212-535-8486.

RENTING YOUR HOUSE FOR THE SUMMER?

Advertise your SUMMER RENTALS in *New York's* Real Estate Section
Deadline: Mondays 5 pm.
AX VI MC **212-880-0732**



ENDLESSSUMMERLUXURY

What's closer than the Hamptons, more complete than a country club, has more to do than the QE II and doesn't put an end to your summer? Arrowwood's Luxury Weekend Club. Call for our brochure: (914) 939-5500, or toll-free in NY State: (800) 633-6569.

Arrowwood

The Country Resort with City Style.
Anderson Hill Road, Rye Brook, NY 10573

VACATION HOMES FOR SALE

Southampton—Village of Hampton Bays
Spectacular Peconic Bay Beachfront

1982 architect—designed contemporary on 1.1 wooded acres. LR w/cathedral ceiling, DR, 3 BR, 2 1/2 bths, decks. Dock, deep anchorage, landscaping, rural seclusion, amenities. $495,000. Principles only. Call owner 9—5 weekdays.
212-980-3800.

WESTHAMPTON BEACH

1.7 acres w/water view. 186 feet frontage x 400 ft depth. Walk to Bath and Tennis Bridge, walk to town. Perfect location to build your summer dream house. **$300,000. Call owner. 212-935-8200.**

SAG HARBOR VILLAGE

We are selling our beautiful Sag Harbor beach house. Only 4 years old. 3 bedrooms, 2 full baths, huge eat-in-kitchen, large dining room and living room w/working fireplace & cathedral ceiling. Full basement w/washer & dryer. 2½ acres w/salt water pond. Walking distance to village center and beach. House is fully customized and we use it all year. $300,000

Call owner:
212-685-4963 **516-725-0002**

VACATION RENTALS

Berkshires—Contemp w/sep apt. 4/5 BR, sauna, on 20 acres, nr lake, ideal 2 fam. Mid May—Oct 1. $10,500. 212-664-2705.

Puerta Vallarta Lux Apartment—Ocean, pool, maid, sleeps 6. 516-829-8980.

Saltaire Fire Island—Contemp 5 BR, jacuzzi, decks, fp, ocean views, family only. July 7—24. $3500. 212-664-2705.

The NEW YORK Audience—32.8 percent own a principal residence valued at $250,000 or more. Specializing in Real Estate Display and Line Listings:
Diane Woodstock
Ellen Weinberg
212-880-0733

APARTMENTS Furnished/Unfurnished Manhattan

Landmark Townhouse—On quiet, tree-lined East 61st street. Two floor-through 1 BR apts, overlooking gardens, 1 with patio. Enjoy use of services of luxury hi-rise next door. Rent-stabilized at $2,118.50 and $2,386. 10 per month. 212-308-6800.

FIFTH AVENUE TOWER
5th Avenue, no. 445
Brand new ultra lux hi-rise, 24 hr drmn
Duplex apt.......................$2950/mo
2 BR apt.........................$3400/mo
OWNER **212-947-4777**

80's Off CPW—2 BR, 2 fplc, tree-lined St, brownstone floor thru, old world charm, Jacuzzi, no fee. $1850. 212-595-8537.

APARTMENTS Furnished/Unfurnished Brooklyn

Clinton Hill/Fort Greene Historic District

LOOKING FOR AN AFFORDABLE APARTMENT?

Consider Clinton Hill and Fort Greene, Brooklyn Heights' historic neighbors. We have a large selection of beautifully renovated apartments in several of our landmark buildings.

1 Bedrm, 2 bedrm and Duplexes, some with gardens and skyline views from $805.

A Development Project Of
STEPHEN B. JACOBS & ASSOC.
Architects and Planners
No fee **718-783-3781**

APARTMENTS/HOUSES TO SHARE

Female Law Student—Needs apt in NYC to share for June/July. 201-226-4542.

CO-OPERATIVES/CONDOS Manhattan

OLD WORLD GRANDEUR AT:
"THE TURIN"
333 CENTRAL PARK WEST

Watch the sunsets from your turn of the century Co-op apt. Rambling layout w/ spacious LRs, & Formal DRs, fully reno'd w/deluxe applcs., incl. w/d, all new cabinetry, orig. wd flrs, & glass French drs.

4BR & maid's- over 2100 sqft -fr $716,415.

Low Down Payment
& No Board Approval Necessary!
Call For Appointment
Sales Office Apartment No. 106
TIME EQUITIES **212-206-6044**
See Offering Plan For Full Terms

Sutton Area **2 BR 2 bth**
EXQUISITE VIEWS

Hi flr w/terr, totally reconstrctd, many amen, full svce bldg w/top security, roof pool club avail. Maint $1225 incl util. **$725,000 neg. Princ only. 212-308-9512.**

WEST END AVENUE **70's**
EXCLUSIVE

Classic 6 w/fabulous new kitch in solid prewar co-op w/attended elevators & drmn. Asking $490,000. Maintenance $759. Call for appt:

RONA SMITH 832-5434
DOUGLAS ELLIMAN

Save Money—On mortgage financing. Contact Mr. Knox. 212-688-1644.

61st & Columbus—The Sofia, across from Lincoln Center. A certified art deco landmark bldg. New luxury 1 BR, 1 1/2 bth, all marble bths, doorman, concierge. $250,000. 516-484-9269.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine

NEW YORK REAL ESTATE

CO-OPERATIVES/CONDOS
Manhattan

The Eldorado **300 CPW**
1 BR, pk vu. $240,000 firm. Maint $635. TD 46%. Rent for $1600/mo w/option to buy. **212-683-8386, 704-9988.**No bkrs.

DEG & I EXCLUSIVE
PERFECT CONDO
Wonderful hi flr apt, lovely vus, cozy 1 BR, great marble bth w/jacuzzi + built-ins, fab kitch, mint cond, gorgeous new carpeting & fabric on wall. No work, no headache, ready for the new owner. Asking $425,000. CC $273. RE Tax $40.
IRENE LEEDS 832-5432
DOUGLAS ELLIMAN

Sutton Pl South
LUXURIOUS 3 BR
Sprawling 2,200 sq ft, spectacular designer apt. 2 gracious entry foyers lead to eat-in-kitchen, formal din rm, 14 x 24 liv rm, sep children's & maid's wing. Terrace, river views and many extras included.
NORMA HERMAN R. E. 212-750-0050.

$349,000. $420 Maint. By Owner—W. 57 Parc Vendome, condo, penthse, fully renov, only 4 apts on flr, 1150 sq. ft, sunken LR 25 x 20, hi ceils, wbf, 1 BR plus sep dressing rm (easily convert 2BR) bldg w/ amenities area, incl forml DR, banquet rm, billiards rm, libr & music rm, bldg connects to health club. 212-787-3954.

GRAMERCY/IRVING PL—Mint cond. 2 BR, lg clsts, 2bths, sunny and very quiet. 12' ceil, pre-war, gym/roof deck. $320K nego. Owner 212-260-2986.

CO-OPERATIVES/CONDOS
Queens

Beachurst/Lahavre
CLASSIC, MODERN & MOVING
Brilliant 1 BR, w/recessed track lights, mirrored DR, silkstring wall coverings, w/w carpt & a 20' terrace w/panoramic view of Manh & bridges. Ask $130,000.
Bryant. Joan & Olga. 718-359-8400.

CO-OPERATIVES/CONDOS
Nassau-Suffolk

Montauk Co-op Ocean front
Decorator furn, comtemp studio, lg deck, full kitch, fireplace, heated pool, open all year. Prof mgr, maid service, leisure use, income producing or both. Must see.
$97,500. Eves 914-276-3396.

HOUSES FOR SALE/RENT
Brooklyn

North Flatbush—Landmark Area
10 rms & office. Live and work at home. $399M Mary Kay. 718-282-3141.

Specializing in Real Estate Display and Line Listings: 212-880-0734.

HOUSES FOR SALE/RENT
Nassau-Suffolk

NORTH HAVEN
Brilliantly renovated 3 bedroom cottage with very special spaces and stunning landscaped pool. Sunny, bright, appealing, wonderful. On two acres with private beach rights. Delectable at $345,000.
Talk to
Tina S. Fredericks Realty
East Hampton, N.Y. 516-324-4418

HOUSES FOR SALE/RENT
Westchester

Pelham Pelham Manor 29 min NYC
THE ULTIMATE
This stunning Georgian brick, true center hall, colonial has 5 Bedrms, 3 1/2 bths, situated on a lush landscaped land, priv terr, complete quiet privacy. Top prestigue location absolutely pristine cond. This home is a *"home among homes."* Call for details. $750,000.
ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

Somers Custom Contemporary—On 1.7 private acres. 4 BR, 3 bths, gourmet kitchen, cathedral LR and DR w/sliding doors onto wrap around deck, quiet street. For sale by owner, relocating. $287,000. 914-245-6986.

HOUSES FOR SALE/RENT
Other

Columbia Co. Kinderhook—Unique 19th cent church conversion, tin ceilngs, great room w/fp, loft, 3 BR, 2 bth, mt views. $98,500. ABW, assoc. 518-828-4001.

Lake Mahopac NY **55 Min NYC**
LAKESIDE COTTAGE
Quaint country getaway on quiet and serene motorboat lake. Beautiful early American furnishings, ready to move in, a must to see. $165,000. 212-410-4515.

LIVING LOFTS FOR SALE/RENT

POHLMANN'S HALL -- RIVER VUS
For rent $700 mo up. 500-1,943 sq ft
OPEN HOUSE SAT & SUN 11am-4pm
154 0gden Ave, Jersey City, NJ

SUBLETS

East 29th St
1 BR, Partly furn, drmn, 1 year. $1295 per month. Avail April 1. **212-532-6509.**

Beautiful Penthouse—East 70's 3 BR, terraces, a/c. July/Aug. 212-772-0926.

INSERTION ORDER FOR CLASSIFIED LINE LISTING

Ads are typeset solid in upper and lower case only. No indent spacing. First three words set in boldface type in upper and lower case. All capital letter setting not permitted. No abbreviations. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character.) Use punctuation marks for proper sentence structure. Minimum size is two lines. See sample ad below.

Deadline: Monday at 5PM for issue on sale following Monday. Ads in Strictly Personals are non-commercial and are a separate section.

Commercial ads cost $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks.

Real Estate ads cost $22.25 per line (Flat Rate).
Strictly Personal ads cost $25 per line and $15 for NYM Box Number.

Name ______
Street Address ______
City ______ **State** ______ **Zip** ______
Home Phone (for our records only) ______
Payment: Check ______ **M.O.** ______ **MasterCard** ______ **Visa** ______ **AmEx** ______ **Card Number** ______
Exp. Date ______ **Signature** ______
Ad copy:

Please place my ad under the following heading ______
Please place the following ______ **line ad** ______ **time(s), starting in the** ______ **issue. (On sale** ______ **.)**

Classified Advertising Dept.
New York Magazine, 755 Second Avenue, New York, NY 10017

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $400.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

ANTIQUES

Manhattan Art & Antique Center—NY's largest antique center. 104 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 212-355-4400, 7 Days.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

APPLIANCES

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens. Call Mon-Fri, 9-5pm with make/model number for our low prices. **Pricewatchers, 718-470-1620.**

HUGE DISCOUNTS
Air Conditioners • Major Appliances
VCR's • Camcorders • TV's
Bar-B-Ques • Microwaves
516/673-9300
HOWARD'S

AUTO/RENTALS

RENT A MERCEDES
Day, Weekend, Week
SL's & Sedans
Call anytime: 914-968-8200

BOATS & YACHTS

Skyline Yacht Charters—4th of July '86. Worldwide vacations. 718-816-9227.

Luxury Yacht Charters—Up to 50 people. NY/Hamptons. Also Liberty weekend cruises and live-on yacht, sleeps 6 for US 1986 Golf Open. 212-679-5870.

North Star II Charters—Moonlight sails from City Island. Available July 3, 4, 5. Capacity to 98. 212-822-0945.

KOALA YACHT CHARTERS
Charter the 60' classic, all wood motor sailer NOR'EASTER, or the 57' sailing yacht RUNAWAY and become a part of the 1986 4th of July celebration.
Call 203-536-0737. Reasonable Rates!!!

Luxury Yacht Charters—Parties or business entertaining, fully equipped. Write for info. POB 143, Springfield, NJ 07081.

Manhattan Yacht Charters—Yachts available July 3 and 4, Statue of Liberty festivities. Complete party and vacation services worldwide. 212-772-9430.

Cruise Manhattan—Private yacht, 2-8 guests, open bar, breathtaking views, wonderful service. 4th of July available.
212-869-7498

Krista Dawn Charters—718-646-0787. July 3, 4, 5, Statue of Liberty OpSail. Boats to accommodate 40-300 persons.

NEW YORK WANTS TO KNOW!

NEW YORK's readers are the city's active, involved, upscale, professional men and women. People who are interested and interesting. People you want to reach.

Tell our 1.1 million readers about your upcoming opening, special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows. press release, fanfair.

OUR NEW *ASSORTMENTS* SECTION

is spolighted on page one of NEW YORK's classified.

$36 per line, 2 line minimum. Display $400 per inch (space *greater than 1 inch available in ¼ increments at prorated* cost). AX VI MC 212-880-0733

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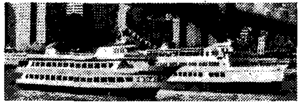

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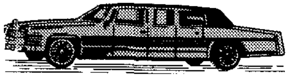

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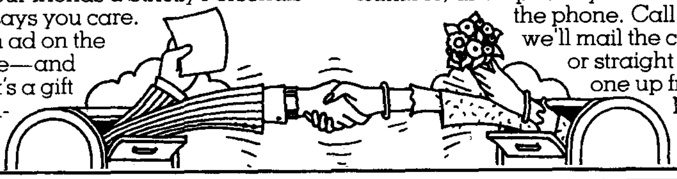

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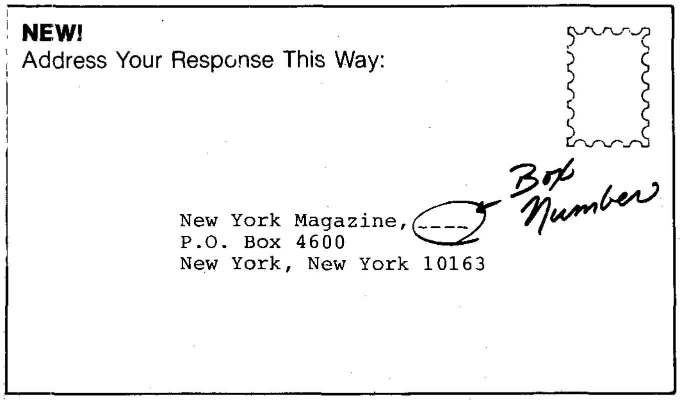
STRICTLY PERSONALS

Strictly Personals is a weekly feature. New Rate: **$25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-5420. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.



NEW!

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STRICTLY PERSONALS

Very Good-Looking Male—Professional, young, 46, 6', 170, creative, sensitive, athletic, good sense of humor, Manhattan. Seeks pretty professional woman, 33-40. Photo. NYM B379.

I'm Getting There—And I've even learned to enjoy my life along the way. Too many years in the wrong marriage. This 40 year old has built a very successful law practice followed by success in business but not in his personal life. After three years of divorce and the singles scene I now am finally happy with me-the prerequisite to making others happy, and although I now have the world in my hands I seek that special hand in mine to share what lies ahead. Hopefully, that person will be you. Let's find out. NYM B460.

Sexy Brunette—Sense of humor, loves music, seeking caring man, 45 and over. Note/photo. NYM A919.

Widower, 49—Christian, non-smoker, slim, 5'8", financially independent, enjoys the outdoors in Westchester and the theater in NYC. Wishes to meet a female with similar interests for a relationship. Photo, optional. NYM A920.

Almost Summer—Extremely handsome, Jewish businessman, 27, seeks bathing beauty for excitement and romance. Photo/phone. NYM A921.

Corporate President With GQ Looks—34, J.D., 6', green eyes, athletic, patron of the arts, disarmingly honest and sharp-witted. Seeks success-oriented woman, 23-35, in business or the performing arts, slim, beautiful both inside and out who can captivate my interest for more than one date. Bio/photo musts for reply. Will gladly exchange. NYM T386.

Some Enchanted Evening—Male, 37, 6'3", enjoys old movies, sports, art and puppies. Seeks smart, every shapely, female, 27-37, to see again and again. Photo/note/phone. B403.

Catholic Mulatto Woman—34, 5'8", hazel eyes, attractive, sweet and marriage-minded, seeks same in Christian professional. *Indulge yourself!* NYM T385.

Can You Handle It?—Do you have what it takes not to be intimidated by me? I hope so! I'm looking for a man who will "like" the fact that I'm super successful, an 11 handicap golfer, good tennis player and love sports. Plus I'm warm, sensitive, musical, bright, petite, 38, Jewish and more than very attractive. I have a lot to give, to share and to learn from you if you are a special person too-attractive, successful, sensitive, 35-50, with your feet on the ground and your eye on the ball—and a sense of humor that can appreciate this ad. Please send me your photo, phone and a note—and don't be scared, all I was is . . . everything! NYM T387.

Nice, Tall, Thin, Attractive—Divorced man, 56, with plenty of free time to enjoy the pleasures of NYC, Conn, LI Sound. Would like to meet nice thin, attractive, early 40's woman to share a relationship of good feeling and fun. Photo/letter/phone. NYM A954.

Handsome Black MBA—37, 6'2", successful, athletic, non-smoker and recently divorced. Seeks attractive professional, preferably athletic, female 28-45, for good fun companionship. Note/phone/photo, please. NYM A951.

Transformed New Age Professional—Woman involved in transformational work. I'm a tall, slender, striking red haired woman in my early 50's, but I look far younger. I love running, bicycling and just strolling about, salsa, jazz, chamber music and art. I feel good about myself and life. I am looking for a relationship with a well-relating, warm, energetic, intelligent and sensitive man who is a successful professional between 45-65, to share life's joys with. Letter/photo/ phone appreciated. NYM T384.

Surgeon—40, seeks elegant, bright, striking, sensual, Christian female, 22-32, who enjoys hanging out. Photo. NYM B426.

Spring Is Upon Us—Relocated, attractive 37 year old professional male in Westport, CT, seeks to meet attractive, charming, sensitive, caring lady, 25-35, who enjoys dining out, romantic beach walks, country club activities, and the summer activities of a lovely resort town. Phone/ photo/bio. NYM B400.

A Purim Spiel Queen Wanted—Handsome Mordecai, early 30's, successful merchant with strong Jewish values, kind, honest, fun-loving, mature with lots of sincerity, searches countryside for his Queen Esther. She will be 23-30, 5'1"-5'4", loved by all the people, warm, educated, thin, elegant, adorable and naturally attractive. (Great legs a plus). Mordecai is hopeful Esther, like himself, is both courageous and playful enough to answer his one and only search. Photo (reciprocated)/phone/note please. *No Vashti's need apply.* NYM B463.

I've Had It With The Singles Scene—How about you? Divorced, well built, good looking guy, 26 years, looking for female to start new life with. Photo/phone. NYM A996.

Attractive Clinical Psychologist—39, warm, caring, intelligent, successful, in shape, seeks very attractive, warm, well educated professional Jewish woman under 34. Photo appreciated. NYM T280.

Gorgeous Oriental Businesswoman—Model, seeks sincere, gorgeous, tall, affectionate, family-oriented, successful businessman, 27-33. Photo. NYM B278.

One Man Woman—32, 5'9", lovely, single, sincere, slim with curves, green eyes, auburn hair, affectionate, professional, Christian woman, seeks a tall, one woman man who is affectionate, single, intelligent, attractive, romantic, Christian, 29-42-ish and looking to share laughter, love and life. I enjoy quiet times at home, a night out dancing, candlelight, picnics and more. He would not be a smooth operator, perfect or allergic to cats. Letter/phone/photo, please. NYM A941.

Handsome Japanese, 32—Sincere, financially secure. Seeks young lady, 20-30 for sincere relationship. Photo. NYM B411.

Single White Parent—Of black boy, R.N. and teacher. Desires to live with single parent. I enjoy cooking, camping, tennis, dancing and my home in Mahopac. I love kids. Letter/photo. NYM T331.

Don't Believe In Magic?—I'll make your loneliness disappear! I am a classy, lovable, leggy and sexy green-eyed blond, 37, 5'4", Jewish. Seeking mature, handsome, tall, Jewish, emotionally and financially secure male, 37-47, for lasting relationship. Photo/phone/note. NYM T345.

Attractive, Vibrant, Well-Educated—Jewish woman, seeks man 55-65, share the arts, walks in the country and enjoyment of life. Note/photo. NYM B190.

Money-Oriented Entrepreneur—Single, white male, 5'10" tall, 185 lbs, 40 years old, Manhattanite, likes exotic autos and P. J. Clarke's. Seeks single, white, Christian female who is educated, slim, pretty, 27-35 years old and non-smoker. Please send note/photo/phone. NYM B253.

Blue-Eyed Blond—Female, 40's. Seeks tall, kind, mate. Phone/Bio. NYM T378.

Handsome Exec—6'1", 52, lives on LI, seeks bright, pretty lady for serious relationship. Phone/photo. NYM A922.

Gentle, Brainy, Very Pretty—Slim, Jewish woman, age 30, with dry humor and eclectic interests, seeks warm, successful, attractive male compliment, 5'9" plus, age 28-38, for fireside hugs and marriage. Note/photo/phone. NYM A923.

Male, 45, Divorced, Honest—Together, handsome, warm, fun-loving, successful. Seeks gorgeous female counterpart with spectacular figure for lasting relationship. Bio/photo. NYM A440.

Tall, Attractive Exec—32, MBA, down-to-earth, Jewish. Seeks attractive, bright woman for romance and fun. NYM A910.

Love Me, Love My Porsche—Petite professional woman, 34, seeks companionship of an adventurous man of means. Letter/photo. NYM A986.

Charming, Classy, Very Pretty Lady—39, 5'5", Jewish, creative, kind, communicative, more... Seeks one fine man of substance, unattached, active, 40's, non-smoker, warm, open-minded, a gentleman, more... NYM T371.

Ravishing Lady—Seeks classy, sexy, beautiful man, 35-45, to 6'. NYM T372.

Handsome, Affluent, Jewish Male—University professor seeks very bright lady to share love of medicine and psychological research. Extra interests in business and real estate. For pleasure, I sing, dance, create electronic music, do sculpture, photography, lift weights, ride bikes. Prefer to meet an MD, JD, MBA, professor or any bright career lady, 28-35. Friendship OK, but prefer romance. NYM B388.

Marvelous Mate Desired—By 32-year-old, handsome, intelligent, athletic business executive. Seeks a professional, pretty, independent woman between the ages of 24 and 30 who resides in Manhattan. Please send full length photo. NYM T373.

Big Beautiful Woman—41, 5'9", zoftig, warm and loving, successful Jewish (non-religious) NJ resident. Looking for a big, tall, wonderful man. NYM A924.

Good Guy Exec—Seeks smart and shapely soulmate, playmate, 26-39. POB 208 Wall Street Station, NYC, NY 10005.

Traditional Values, Male—Single white professional, 32, Catholic, 6', 185 lbs., athletic build; wish to meet single white female, trim, attractive, warm, honest, feminine, innocent. Note/photo/phone. NYM T375.

Handsome, Tall, Well-Built—Successful, sensitive, creative Jewish male, 39, prefers meeting attractive, petite, foreign-born young lady. Photo a plus. POB 54, Midwood Station, Brooklyn, NY 11230.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

An International Businessman—(40's) living at and traveling between NY, London, Gstaad and south of France - Is in search of an attractive, educated young lady aged 25-35 who will be based in NY or London and accompany him in business trips, summer yachting and winter skiing. Knowledge of French or Spanish a preference. Interest in sports and social events a contributing factor. She will be financially secured to the status and class envisaged. Gradual companionship may result into well matched chemistries or romantic relationship. Please give brief resume and phone number for early communication. NYM G806.

Medium Wealthy, Catholic—Bachelor, 39, non-smoker, 5'5", sensitive, educated, loyal, seek same lady, sweet, soft, 26-38 for life. Photo/bio POB 3230 NYC 10185.

Special, Very Pretty Lady—Queens, 40, bright, soft, classy, seeks a nice, successful man with traditional values. Bio/photo/phone. NYM A926.

Professional, Romantic, European—Male, 32. Cultured, ambitious, PhD, Ivy. Are you a professional, feminine, traditional female with a sense of humor? Let's meet for a relationship full of mutual respect, growth, sharing and excitement. I like classical music, jogging, gardening, talking. And you? NYM T413.

Middle Of Three Imaginative—Accomplished, pretty Jewish sisters, excellent financial career, independent, observant and kosher, blue-eyed blond, 31, model size 3. Seeks compatible, gregarious man, 28-38. Photo, optional. NYM A927.

Have To Have Humor—You are male, 30-39, Jewish, successful, educated, honest, warm, mature, attractive and physically fit, non-smoker. I enjoy travel, theater, dining, sports and romance. Very attractive professional woman is 27, dynamic and sincere, loves laughter, people and life. Photo/phone/note. NYM B375.

Mid 40's Male—Sincere, sensitive, caring, good-looking, great sense of humor, seeks female friend. Photo. NYM A911.

City Guy Looking For Country Girl—Well traveled, unpretentious, 5'7", athletic young man, previous life in tennis. Looking for slim, athletic, healthy, independent woman, 22-37, non-smoker. Phone/photo. NYM B376.

Romantic, Nice, College Educated—Jewish female, 27, 5'4", slim. Enjoys sports, movies, dining, travel. Seeks sincere, educated Jewish male, 27-37, for a meaningful relationship. Note/phone/photo, please. NYM A912.

Lovely Long Haired Brunette—Intelligent, sensuous, slim, sensitive, divorced Jewish, former RN. Seeking a sincere, secure, affectionate man, 37-50. Note/photo/phone. NYM A914.

Dirty Harry Exterior Masks—An intelligent, sensitive, athletic, 37, 5'8", 170 lbs., Jewish man, who is as comfortable in a dojo as in the Met. I'm seeking a slender, attractive, fit, intelligent woman,, 27-34, for sincere, long term relationship. Bio/photo/phone, please. NYM B424.

Successful Single Male—Finally realizes at 41 that man cannot live by career alone. Seeks female 25 plus who is open to caring and sharing and who can tolerate and perhaps enjoy my career in public life. Photo/phone. NYM A915.

Very Accomplished But Uncommon—Psychologist looking for a woman who might find it difficult to describe herself, but ideally perhaps, be very bright, attractive, womanly, sexy, spirited, intimidating and vulnerable. I am in my early 40's, adventurous, loving, creative and concerned with life. NYM T348.

Lovely Bilingual, 22—5'4", slim, seeks marriage-minded, gorgeous, sincere, successful gentleman, 24-34, 5'11" plus, nonsmoker. Photo/bio a must. NYM B356.

Addicted To Zabars—The Thalia and Bach cantatas, uninspired by the Palladium, warm Jewish female, 30, slim and attractive, seeks caring professional male, 28-35. NYM T370.

Hopeful Romantic—34, divorced, exec, secure, passionate, kind, fit, but incomplete without you. She's 25-32, Jewish, bright, pretty, warm, athletic; not afraid of a commitment. Photo/phone/bio. NYM B392.

Hopeless Romantic—40 plus, but still apt to hold hands in public. Seeks petite Jewish lady who loves cuddling. If you like film, art, jazz, beach, good food; expect me with lobsters and wine soon! Prefer photo. NYM B393.

Very Special Widower—6', affluent, lives on farm estate in NJ, seeks special lady to enjoy exciting lifestyle. Must be pretty, tall, chic, 30's, NYC/NJ. Bio/photo/phone. NYM A931.

Pretty, Hip, Green-Eyed Brunette—Slim, sexy from mid-west seeks handsome, intelligent jock, sense of self, character and breeding a must (30-40) Jewish. Note/photo/phone. NYM A932.

NJ Professional—36, 5'10", 170, attractive, athletic, Jewish. Like to meet bright, pretty female. Photo/phone. NYM B394.

Dynamic Magician—35, craves sorceress, 25-35, to create magic with. Must be exotic, slim, great legs a plus. No typing required. Photo/phone/note. NYM T381.

North Shore Lady Professional—Seeking tall, fun-loving male, 45-60, to share travel, theatre etc. NYM T382.

Attractive Female—40's, loves life, down to earth, intelligent and fun-loving to meet white male, 40's-50's, to share life's moments. Photo?/phone. NYM T383.

Beautiful, Spirited, Jewish—Jewish female, 32, 5'6", professional. Seeking genuine, sensitive, accomplished, traditional/Orthodox, Jewish male, 30-40, for lasting relationship. Photo/phone. NYM B470.

Special Lady—Beautiful, slender, 5'4", Jewish, 35. This bright, caring, down-to-earth damsel is seeking a sincere, successful Jewish man, 33-40, for relationship with a future. NYM A934.

Pretty, Vivacious, Slim—Fun-loving, blond LI professional, seeks sincere, secure, attractive male, 47-55, for warm, caring relationship. Photo. NYM A939.

Satin Sheets and Hiking Boots—You are; a smart man, successful and happy in your work, caring, warm and love to laugh, witty and romantic, attractive, 5'9", athletic and a trim non-smoker. I'm a sexy brunette, 35, Jewish professional, bright, loving with a wicked sense of humor. I am city savvy with an unjaded heart, love ballet and disco, hiking and sailing. Ready to find a love of your life? Ready for commitment and kids? I'd love to hear from you. NYM B284.

If You're A Tough Act To Follow—You've met your match. Attractive, 35, 5'2", Jewish NYC lady wants you if you're over 5'9", under 45, bright, good-looking, charming, love travel, beaches and romantic. Note/photo/phone. NYM A935.

Sensitive, Attractive Female, 31—Grad psychology student, seeks honest, warm, intelligent male to share diverse interests and whatever magic may transpire from an honest, romantic relationship. Note/photo/phone. NYM A944.

Pretty, Sophisticated European—Lady, 35, 5'7", NYC, Jewish, unreligious, traditional values. Enjoy theater, art, fashion, travel. Seeks caring, intelligent man to share life with. Bio/photo optional. NYM B401.

Petite, Cute, 31—Christian, professional, single female, seeks proverbial (nice guy). Good sense of humor a must. Photo/phone/note. NYM B402.

Kentucky Lady—Sizzle, success, spirit, sensitivity seeks similar serious suitor, 35 plus. Photo/bio/phone. NYM T392.

Gentleman 60 Years Young—6'2", 175, lbs., brown hair, blue eyes, builder/developer/investor who would like to meet that special lady, 50-70 years young at heart, who enjoys life and would like to share her dreams and ambitions with me. NYM T393.

Handsome Jewish Male—Professional, 6', 170 lbs., sincere, athletic, affectionate, funny, non-smoking, enjoys the shore. Seeks Jewish female, 28-36, educated, attractive, vibrant, with a good sense of humor. Photo appreciated. NYM T394.

Attractive, Young 62-Year-Old—Baleboosteh, seeks 60-68-year-old, healthy, kind, attractive gentleman. Note/phone. NYM A992.

Knockout Italian—Slim, vivacious, educated (lived abroad) seeks caring, professional cutie, 35-45, who finds travel exciting and appreciates good food, fine literature, and one classy woman. Phone/ bio/ photo. NYM T379.

Substance And Style—Attractive, sensitive, bright, businesswoman, 35, seeks a very special man who is caring, attractive, intelligent and successful. If you are looking for a meaningful relationship, we should meet. Please send note/phone/photo. NYM K015.

I Dream Of—A sandy-haired man with whom I share a deep bond. Do you feel the impulse to meet this 30-year-old actress? Non-smokers only send note/phone/photo. NYM T402.

Bright, Creative, Knockout—World traveler, professional MA, seeks 40-ish, fit, brainy, secure, kind man. NYM A942.

Fly My Plane—Handsome Ex Air Force pilot, 46, 6', 180 lbs, seeks passionate female for romance. Photo. NYM B397.

Fantasies And Dreams—Are what makes life so pleasurable. So let's you and I share some. I am 34, tall, very adorable, well built MD. You are very cute, 22-32, slim, feminine and sensitive. We are about to embark on a wonderful romance. To begin send photo/phone. NYM T403.

Humorful And Arty—Single dad, 35, good looks, ripe with wit and aliveness. Loves country and kids, Soho and Village, poems, jazz, movies, cooking Chinese, spring rain, long walks, hamburgers and hugs. Would like to meet pretty, bright-eyed and warm, varied woman, 25-35, for lasting fun/love partnership. Picture. NYM B462.

Shy Jewish Male, 40—Looking for down-to-earth female, 25-35. NYM A928.

Shy, Hardworking, Single Jewish MD—35, 5'7", 145, who enjoys movies, reading, classical music and jogging seeks an attractive slender, intelligent single woman, 25-34, for lasting relationship. Photo, appreciated. NYM A929.

Please Meet Me Where—Intellect, refinement and a good backhand intersect with a sparkling sense of humor and smile. You're a tall, lovely, successful, Jewish woman, mid-30's to early 40's, living in Manhattan. I'm a successful multi-national executive, youthful 46, tall, slender, attractive, with a touch of elegance, more than a bit of earthiness and an active business/social life. Note/recent photo. Bon-Courage! NYM B390.

A Kind, Bright And Pretty Female—36, Jewish, seeks lasting relationship with business/professional male, 33-44. Traditional values, compassion a must. Phone/photo/note. NYM B398.

Doctor My Eyes—Successful, attractive and non-smoking, Ivy-leagued lawyer, 42, seeks slim, pretty and athletic lady, 28-34, for lasting and fun relationship. Photo guarantees a reply. NYM B399.

Different From The Rest—Very pretty brunette, Jewish, 27, slim, heart of gold, seeks unpretentious, stable man for meaningful relationship. If you love to dance and romance, why not take a chance. Photo, please. NYM A1000.

Elegant Tall Attractive—Successful professional woman, 33, likes tennis, international travel, fine wine, books, friends, romantic surprises, seeks long term relationship with man, 32-39, who likes same. Note/photo, please. NYM G808.

Manhattanite—Was CT wife/mother in my other life. We're both intelligent, attractive, down-to-earth, 45-ish. NYM A990.

Humor, Brains, Looks—Too much to ask for a woman under 35? (Non-smoker.) Tall, athletic, Boston man, 42, president of company, in NYC often. Photo/phone/note. NYM T391.

Professional, Athletic—NY capital district, non-smoking man, 6'3", late 30's, Jewish. Photo, please. NYM B396.

STRICTLY PERSONALS

Difficult, Intense, Very Beautiful—Woman, college professor, desires a strong man, 38-ish, an artist also; bright, productive, curious, very alive. Must have rhythm and blues. Photo/bio. NYM T395.

Elegant Lady—50, slim, 5'6", with wit, class and style, seeks Jewish male to share adventures. NYM B404.

Beautiful Green Eyes—A warm smile...2 parts of a great package. I'm a 26-year-old MBA seeking a sensitive, professional Jewish male, 25-32, to share interesting times. Bio/phone. NYM A940.

Mature White Male—42, without sight, would like to meet mature, loving, white, sighted female, 25-42, likes opera, fine music, literature, fine arts, country walks. For friendship and more. NYM T404.

Make Your Mother Happy—31, Jewish, MD, 6'2", single, Manhattan-based, looking for a beautiful, well-educated, confident, sincere woman, 22-32, who loves to laugh. MM channel 2 will get top priority. Note/photo/phone. NYM A943.

Impoverished Writer—Seeks exciting Wasp woman, 35-45, fair of face and form and endowed with warmth, wit, fidelity and homes in Florida and Maine or the Cape/Hamptons. A fondness for sailing, words, backgammon and one divorced, impoverished writer would be nice. Allergic to cats, shrinks and Reaganites. Photo, phone, bio and balance sheet, please. I will furnish same for comic relief. NYM B409.

Tall, Attractive, Blue-Eyed Blond—European female, 41, CT resident, wants to meet warm, deep, successful male who enjoys classical music, nature, theater, museums. Religion/ethnic origin not important. Note/photo/phone. NYM B410.

Especially Great Offer—Attractive, serious yet funny attorney, 30, loves tennis, sports and culture. Seeks bright, pretty, warm, professional Jewish woman. Note/photo. NYM A945.

Moonlighting?—So is this Jewish media man, 28, handsome, blue eyes, into film, theatre, music (all kinds) city life and a few quick jokes. You should be slim, pretty, under 5'5", good humored. Note, photo, please. NYM T388.

Beautiful Female Lawyer—28, slim, feminine, 5'7". Seeks very bright, warm, Jewish male who is looking for his special someone. NYM K016.

Gentleman, 60-Years-Young—6'2", 175 lbs., brown hair, blue eyes, builder/developer/investor, who would like to meet that special lady, 50 to 70-years-young at heart, who enjoys life and would like to share her dreams and ambitions with me. NYM B417.

One Good Man Is All I Need—Slim, very pretty, bright, Jewish, late forties widow, seeks sharing, caring. NYM B418.

Only The Best...That's My Standard—Jewish male, 35, 5'8", handsome, professional, caring, loving. Seeks comparable woman. Photo. NYM B419.

Witty, Attractive—Full-figured, 37, Jewish woman seeks counterpart with sensitivity and substance. NYM A937.

Beautiful Young Woman—29, Jewish, slim, tall, warm, successful, loves skiing, cooking, travel, seeks compatible man. Photo, will reciprocate. NYM B405.

Soul Mate Seeker—Cultured, elegant, healthy, positive NY businesswoman, 44, with favorable aspects inside and out, desires man, 40-55, for totality. NYM T397.

Wealthy Gentleman, Handsome, 42—Seeks magnificently, beautiful lady under 30, be willing to vacation in Europe, scuba dive, ski and enjoy finer things in life. Photo/phone. NYM B406.

Model Actress Ballerina—I am seeking all or either one. Model (for a beauty), actress (for making dreams come true), ballerina (for the ultimate in femininity). I know I want a lot but don't we all. She must be 21-35 years old and never married and ready for a serious relationship with the following qualifications—sincerity (that is so much that it hurts), honesty (no lies to absolutely anyone), sensitivity (that is right to the heart so it hurts), considerate (that is to all people in their lives) and kind (that simply means just plain nice). I ought to know that because I am an identical twin. I am a single white male with dark brown hair and eyes, 40 years old, 6'1", 170 lbs and handsome, and I'm not just saying that like all the others but I say that with humility. I own my own business and the sales are in the millions and I am very successful. If you are intimidated and hesitant in replying to this ad then you feel like me in placing it, if so please respond. Photo a must, bio and phone number. I will do the same. NYM T398.

Beautiful Model Type—5'8", elegant, sophisticated, intelligent, outgoing, sexy, executive, with terrific sense of humor, well traveled, loves theater, fine dining, dancing and sports. Also enjoys long walks in Central Park, good conversation, holding hands and cuddling. Lives in and loves everything that Manhattan has to offer. Seeks Jewish male counterpart. Tall, attractive, exciting, physically fit man, 40-55, who is warm, considerate, sensitive and likes being with people. Humor a must, dancing a plus. Send bio, recent photo, phone. NYM T399.

Tired Of Making Meatloaf For One—Attractive, slender, affectionate, blue-eyed, established Jewish female, 30, craves romantic relationship with Jewish male, 32-40, who will appreciate me. Sense of humor a must. Photo. NYM T400.

Male, Jewish MD—31, looking for Jewish female physician, 24-31, who is warm, down-to-earth, likes the outdoors and wants to be happy together. NYM B454.

Beautiful Mentally And Physically—Slim with auburn hair, N.J., seeks to meet an honest, caring, financially secure Jewish male, 45's-50's, who is interested in a long lasting relationship leading to marriage. Note, phone, photo. NYM A956.

Fun-Loving Laissez Faire Capitalist—Non-wimp sought by adorable, gregarious, adventurous, autonomous businesswoman in her 30's (Pat Benatar look). Revealing letter, unretouched photo requested. NYM K001.

Classy, Fun Lady—Who loves to laugh. I feel that the best relationships are between friends. I'm 28, warm, and looking for a friend. NYM A949.

Pretty Jewish Writer—38, interested in meeting single male professional, 38-45, for long-term relationship. NYM A947.

Push Reset—Divorced man with great health, success and intelligence, lacks that special woman. I am 42, 5' 10", attractive, athletic, witty, financially secure, and romantic. I seek a pretty, slim, sexy and warm woman to share with. Please respond with note/phone/photo. NYM A948.

Sensible, Thoughtful, Secure—Man, 30, 6'1", fit and fun. Desires engaging woman to share with. Non-status oriented a must. Note/phone, please. A photo would be nice. NYM B414.

Pretty, Bright, Successful—Feminine, 31-year-old, non-trendy, cat-loving, fit vegetarian, seeks cute, successful bearded man, 28-37, with sense of humor. NYM A950.

Age No Barrier—For this personable, gentle fellow, 59, 5'11", who seeks pretty, shapely and bright lady, who like himself, is successful and secure, to care and share in loving celebration of life. Bio/photo. NYM B415.

Handsome Jewish MD—26, 5'10", bright, warm, witty, fun-loving, and a hopeless romantic. Seeks pretty, non-smoking, single Jewish female, 22-30. Note/photo/phone, please. NYM A952.

Very Good-Looking Male—Entrepreneur, extremely bright, witty, sophisticated, honest, stable, perceptive, positive thinking class act, looking for most beautiful woman in New York, age 35 to 45, who is a real head turner. She must be slim, stable, giving and caring as me. Send photo, phone and note. NYM A953.

New Age Lady—55, professional, analyzed, vegetarian and non-smoker, not bad looking, when the light is behind, is seeking twin soul (or nearest version). Let's correspond. NYM B416.

Depth, Honesty, Character—Sincere, easygoing, professional male, 43, good shape, 5'7", seeks bright, warm, marriage-minded female. NYM A955.

New Condo, New Car, Seeks New Gal—This well-educated single white Jewish male professional, 38, is ready for permanent settlement. I am ambitious and accomplished yet fun-loving and easy-going. I love dining, skiing, scrabble, classical music, children and family. You should be capable of sharing and caring, spunky but stable. If you are slim, a non-smoker, 28-35, 5'0"-5'5" and up for the challenge, jot me a note and we will take it from there! NYM A946.

It's All In The Eyes—Pretty, petite, professional, 27, seeks worldly man to 33, warm, average build, who can express his ideas. NYM B407.

Ex-Virgin Island White Female—Seeks attractive male, rugged, sporty and honest, 32-40, for lasting relationship. Phone/photo/bio. NYM A957.

Fiery, Graciously Endowed Femme, 48—Attractive, vivacious, sincere. Loves theater, dancing, art, music, wit. Seeking that special man. NYM B421.

Pretty, Witty, Articulate—Black female, young 38, seeks fun times and serious romance. Photo. NYM A958.

Be An Angel—Sensible, successful, athletic professional, seeks slim, attractive woman, 28-38, to light up his life. Photo important. NYM A959.

Attractive Woman (40)—With great eyes and great expectations, seeks white collar man (35-50) with blue collar heart, good sense of goof and solid ego for winning, dining, travel, romance. Photo/letter/bio. NYM B422.

Attractive German Lady—39, athletic, friendly, romantic, Ivy grad, seeks secure, loving man. NYM A960.

Physician—Of means in mid/late 40's, enjoys NYC, traveling, horses, etc. Seeks attractive, independent lady to share activities. Bio/photo/phone. NYM B423.

If You Are Lonely—For companionship and enjoy traveling and dinners at the best restaurants for long relationship, send photo to wealthy, mature businessman. NYM A961.

You're Tired Of The Rest—Now go for the best. I'm a successful financial professional, tall, handsome, fit, 45, Jewish. You're, 29-38, slim, beautiful, sexy and ready for fun and adventure in a committed relationship. Photo. NYM A995.

Bored In Westchester—If you are Wasp male, 33-40, tired of bar scene, please send bio/photo/phone. NYM B425.

Warm, Sensitive Jewish—Woman looking for a man, 40-50, who would like a relationship. Phone, photo. All replies answered. NYM A962.

You Play Piano?—Manhattan professional, 34, looks, warmth, confidence, seeks striking lady with poise, charm and a heart. Photo. NYM A963.

Tall, Dark And Handsome—Also athletic, intelligent, and accomplished. Truthful, too. Male, 33, architect, Jewish, seeks female, 22-33, of roughly similar description. Photo or persuasive note. NYM A964.

Welcome To My World—Designed with you in mind. Leave all your cares behind if you're the right single white female to enjoy life's pleasures with me. I'm a single white male seeking an attractive woman to join me. I'm youthful, mid-fifties, 6', 175 pounds. Voting age only and above need reply. Photo will guarantee reply. See you soon. NYM A965.

Ex-NYer, Residing In Key West—Where men are abundant and women scarce. Handsome, 6'3", athletic, fit, non-smoker. College-educated, humorous, witty. Varying interests from Mozart to Marley, fine cuisines, novels to world traveling. Very financially secure. Seeks beautiful, vivacious woman of high intellect and similar interests. Over 5'7", under 30. Comfortable in evening gown or jeans. Loves to travel. Looking for commitment. Write. NYM B427.

Woman, 42, Slender, Analyzed, Happy—Seeking tender professional male, 47 plus, penchant for laughter. NYM B437.

E T Alert—Pretty humanoid, 38, looking for Starman to explore the universe. Anybody out there? NYM B438.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Miami Nice—Jewish man, 5'7", thin, scientist, author, warm, sincere. Seeks woman, 24-35, very bright, not heavy, non-smoker, relaxed, mature. POB 2756, Delray Beach, FL 33447.

Only If You Are A Truly—Courteous lady (30-40), with a serious interest or work in the rail or bus area, pen a note with photo to this 5'10", 40, transport professional man. NYM A971.

Huggable, Handsome, Jewish—33, MD, 6', nicely built, seeks female counterpart, between 23-28, and 5'3"-5'7", non-smoker, slim. Photo. NYM B431.

"Classic Irish"—Successful, independent, financially secure female desires male, 30-45, who likes sports, theater, the Sunday paper. Please send bio/photo. All information returned. NYM A972.

Electric Eyes, Sexy Smile—Professional, Westchester lady, 32, creative, spicy, pretty, seeks dynamic, witty, high-powered, Jewish man for a romantic relationship. NYM B432.

Very Pretty, Slim—Sweet and gentle, 28, 5'5", with 5 year old. Seeks kind, trim man, 30-38, with integrity. LI. Photo/phone. NYM A973.

Open And Honest—37, 5'3", pretty, real estate professional, seeks male music lover and lifelong friend. NYM B433.

Erudite, Snappy French Woman—Seeks intellectual man with savoir (vivre and faire), 35 up. NYM A974.

Gold Medalist—Bright, attractive, witty, honest, caring, Waspy female enjoys walking, sports, music, dining, travel, laughter. Seeks single gentleman counterpart, 40's. No smoking/drugs. Bio/phone/photo. NYM A975.

The Impossible Dream—Can come true. My aspiration to have a successful career has been fulfilled; however, at the end of a long day I look at the four walls of my office and say, "Is that all there is?" Professional status and financial stability no longer fill the need for sharing my life dreams with someone special. Activities I enjoy most are traveling, skiing, jogging in the park, work-outs at the club, fine dining, theater, movies and museums. I'm 36, sophisticated, attractive, bright, fit, 5'3", blue-eyed blond, non-smoker, who tips the scales at 102. I'm a kitten at heart who has been storing up a lot of purring for a special man who seeks a quality person for a committed relationship. A future filled with love, happiness, romance and family. Note/photo/phone. NYM A976.

Alive, Warm, Educated, Slim—Seeks compatible male, 55 plus. NYM B468.

How Would You Like—To make a most valuable investment? All you need is a stamp and a letter responding to this ad for a lifetime of happiness. The asset is an extremely attractive, bright professional woman, Jewish, vivacious, pretty, enjoys music, dancing, museums, outdoors. Seeks an educated man, 32-40, good personality, sense of humor, attractive and emotionally and financially secure with traditional values, interested in friendship and or serious relationship. Note/photo/phone. NYM A979.

MD, 54—Impassioned by classical music, travel, outdoors, daughter (10), seeks earthy, non-smoking, left-leaning woman to early 40s. NYM B436.

A Doctor I Am Not—But I am athletic, intelligent, in my 40's, 5'11". I enjoy cooking, music, running, theater. Seeking slim, attractive woman, 30-40. Please send Photo/note. NYM B435.

Very Pretty Green-Eyed—Lady lawyer, 34, enjoys New York, culture, summer, jogging, seeks sophisticated, down-to-earth, established, Jewish professional. Photo/note. NYM A967.

23, LI Princess In Search Of A Prince—27-33, tall, into skiing, cars, beach and lots of fun. Photo a must. Note/phone. NYM B428.

Celestial Being, 31—Seeks spaceman untainted by earthman role models or chemical substances. NYM B429.

Intelligent, Outgoing Professional—Jewish man, 33, down-to-earth, serious, silly, sensitive. Wants to share city, country, laughs, more with a petite Jewish lady, up to 34. NYM A968.

Successful, White Male—Single, from high class society background, age 33, 5'10", 140 pounds, quite handsome, compassionate, loving, caring, balances work with personal life, running a company in Tennessee. Travel fairly often including New York. Looking for very attractive, white female from high class background, comfortable in jeans or evening wear, age 26-32, with brains and lots of wit, who might want to end up sharing a lifetime together. Must love children, people, preferably a non-smoker. Full-length photo/phone/bio. NYM B430.

Warm, Good-Looking Male—30, 5'9", likes travel, the outdoors and to laugh, seeks attractive female to share a romantic Spring (and more) in N.Y. NYM A970.

Make My Day!—28, NJ, Jewish male. Seeks long-lasting relationship with 23-38 Jewish female who is loving, enjoys humor, travel and good times. My interests include WPLJ, travel, tennis and good food. Marriage-minded. Own my professional practice. Photo a must. All letters will be answered. NYM T377.

Me And You?—Me: 39, winsome, witty, well-heeled wanderer and you, 20's, warm, willowy, willing weekender. NYM A978.

Successful Jewish Male Professional—30, looking for a special Jewish lady, 23-30, who is attractive, bright, sports minded and likes to have fun. Photo/phone/note. NYM B439.

I'm Ready To Share—My dry sense of humor with someone who can whet it; to focus my deep blue eyes on a tall, trim, athletic professional secure man, 40-50, who will find my perfectly slim, shapely, petite form, my blond hair, sexy smile and keen intellect a winning combination. I'm ready for the lilt of good conversation nurtured by a warm friendship with a special man. If you're ready too, write. NYM A981.

Rubenesque Black Lady, NJ—Librarian and gourmet cook. Seeks tall man over 40. Bio/Photo. NYM B441.

Carpets Cleaned, Oops!—Wrong section! Actually very beautiful, very unconventional young woman, seeks wonderful man. NYM B444.

Professional Jewish Male—5'5", handsome, athletic, 27, seeks bright, attractive female. Note/photo/phone. NYM T409.

Beautiful, Sophisticated Cultured—Seeks same successful Manhattan man, 45-55. Note/phone/photo to NYM A984.

Attractive NJ Female—Enjoys sports; pleasant, secure emotionally, financially and sexually, seeks affectionate male counterpart, 47-52. NYM T410.

Sensitive, Sincere, Down-to-Earth—Attractive Christian male, 34, seeks pretty, slim lady, 24-34, to share caring lasting relationship. Phone/photo. NYM B445.

Special Lady—Seeks man of insight for flourishing love relationship. Am tall, pretty brunette, 41; enjoy arts, fine food, close friendships. Would like to meet kindred, bright, ambitious, sensitive man, 35-45. Where are you? NYM T412.

Stunning Blonde—Beautiful face and figure, successful PhD Psychologist, divorced mom, slim, soft, sexy, spirited, seeks successful, slim, good-looking executive or professional man, 36-48, who loves to laugh. I ask a lot because I am a lot. Photo/bio/phone. NYM B474.

Modern Day Hero—Handsome 34, single white male, 6'1", 200, graduate student, would appreciate beautiful, sensual, intelligent, athletic, empathic, and shapely heroine, 25-32, with emotional self-awareness for a sincere and honest relationship. Please include photo/phone/bio. Thank you. NYM B442.

Bicycle Into My Life—White male, 35, seeks white female companion for bicycling, adventures. No racing, just civilized, exercised fun and maybe more. NYM T408.

Attractive Older, But Not Oldish—Psychologist, seeks caring, pretty woman. Photo, if convenient. NYM A982.

Redheads Are—Continually intriguing but not a must. 30-year-old male, self-employed in creative business. Financially secure, looking for companion in life's pleasures. Attractive and accomplished. Past growing pains. Send photo. NYM B443.

Slim, Ivy, Doctoral Student—32, seeks warm, cultured male. Photo/phone. NYM A983.

Timing Is Of The Essence—Jewish professional woman, 38. Beautiful physically and emotionally. Seeking mate to start family. Only divorced or widowed need apply. NYM B448.

Upper East Side—Nice-looking widow, slim, loves to dance, walk, swim. Commercial artist, college student. Seeks tall male, over 48, to enjoy doing things in this town. NYM A985.

So Much To Offer—Yet ashamed to be uncoupled at 38. I'm attractive, professional, vibrant and so much else. Have I been too discerning and discriminating? Quality still matters to me but I'd like to modify my stance. If you're stuck in the same bind, be of some service. NYM B440.

Good-Looking Nice Guy—Dark-haired secure, high IQ, professional male, very youthful 38, 5'9", appreciates faithfu friends and simple pleasures, seeks kind sweet, petite, honest and intelligent woman. Note/photo/phone. NYM B447.

International Opera Singer—Looking for experienced, worldly man between the age of 40-55. I'm 5'8", thin, extremely beautiful and glamorous with long red hair. He must be tall, 6'1" and over, like music, manly looking, not overly thin terrific if plays piano and speaks other languages but not a prerequisite. Must have good ego, sense of humor, love of life and come from money and intellectual background. NYM T414.

Renaissance Man Seeks Romance—I am 39, 6', 170 lbs, never married but would like to, Jewish, well-educated, handsome, non-smoker, M.D., athletic and aesthetic, yet witty and sensitive with wide range of interests from music, art and literature to tennis, sailing and romantic evenings. If you are a mellow, slim Jewish lady in her 20's-early 30's, who has classic beauty, traditional values, intelligence, a sense of humor plus a joie de vivre, and would like a romantic connection, please write. Photo a plus. NYM T416.

Believe In Magic—I seek a Jewish woman, 25-33, who has wit and enjoys laughter, hugs, and life, for a shared, adventurous future. Phone/bio. NYM B449.

Attorney—Mensch, 50's, slim, 5'10", seeks nifty lady. Photo. NYM T417.

Attractive Fun-Loving—Sensual, slim, petite, blond woman, 31, looking for good-looking blond man, 25-35, for warm times. Please photo/note. NYM T418.

Stock Market Player—Looking for something to buy in this roaring bull market? I am a Jewish white male, Harvard grad trading way below book value, seeking a great looking intelligent woman, 24-32, willing to invest in under-valued assets. I'm on road to the Forbes 400 and I don't want to take the trip alone. Note/phone/photo preferred. NYM B450.

Sexy Elegant Mature Woman—Seeks unattached man, 65 plus. NYM T419.

Pretty, Shapely Writer/Photographer—42, enjoys jazz and off-Broadway, seeks trim man, under 52, for marriage and family life. Small kids a plus. NYM V811.

Trim Attractive Lawyer—30, 5'8", dark hair, green eyes, who likes dining out or cooking in, long beach walks on moonlit nights or sleeping late on rainy days. Would like to meet trim, attractive, honest woman to share these and other pleasures. If you can smile at the world and laugh at yourself send photo and note. This is my first ad - you could make it my last. NYM T415.

Successful Senior Executive—53, attractive and fit, seeks exceptional lady, companion, over 30, should be bright and honorable with sense of humor, spirit of fun and nice looks. Interests are art, off-Broadway, food, travel, beach, NYC, Paris, Arizona and long walks, Manhattan preferred. Photo. NYM A966.

If You Are Warm, Attractive—Hitype man with humor, 55-65, seeking same in slim lady, early 50's, please write. NYM B452.

STRICTLY PERSONALS

Renaissance Woman—Seeks mature nuage man for fun. Photo. NYM B458.

Are You Out There?—If you are a successful, very attractive, athletic, Jewish man, 38-50, who knows how to enjoy life, has sound values, a good sense of humor and wants to have fun - you have met your match with this 5'6", 41-year-old winner. Come in out of the cold! Photo/note/phone. NYM A994.

Successful Dynamic Businessman—26, Jewish, 6'1", good-looking and appreciates the finer things in life. Seeking a very attractive, fun-loving, romantic woman to share the good times leading to a possible relationship. Photo, a must. NYM A936.

Attractive, Very Bright, Tall Lawyer—Who loves her job, travel, theater, and books, seeks considerate man with terrific mind. Tennis player a plus. Note/phone. NYM T267.

Attractive And Exciting—Businesswoman, 33, wishes to meet professional Jewish male, mid-30's-40's, sense of humor a must. NYM A997.

Besides Being Beautiful—This 5'4", slim, sensual, former model is also a very successful, intelligent, caring, professional Jewish female who is alive and people love her. If you are a tall, affluent, romantic male, 40-early 50's, who possesses a caring, humorous, sensitive and sensual spirit and is searching for that spectacular one-to-one relationship, then don't hesitate. Send note/photo/phone and let's begin something phenomenal. Love of tennis, music and Neil Simon a plus. NYM B380.

Tender, Romantic, Feminine—Yet independent and strong. Slender, attractive, 37-year-old, divorced professional (no kids), seeks special man to share fun and possible serious relationship. I like dancing, music, Broadway, shopping, dining out, cats, quiet evenings at home. You should be 35-45, at least 6', intelligent, sensitive, a good listener and not into games. NYM B389.

Handsome Renaissance Man—With inner beauty and integrity - seeks slim, attractive woman, 20-35, who is affectionate, non-smoker, bright, down-to-earth, optimistic about life, and has a healthy self-image. If you would appreciate the company of a 25, 5'11", sensitive, caring companion, please send photo/note/phone. NYM A933.

Hungarian Viking—Female, 38, Park Sloper, 5'6", blue eyes, brownish-red hair, real estate sales. Interests: art(s), photography, cooking, reading, cross-country skiing. Sense of humor. Seeks single or divorced man (kids okay). Must be: ready to start again and/or go the distance, honest and willing to be leaned on during times of stress, as I'm willing to be the leanee. Smokers okay. Send name/bio/phone/photo. NYM V812.

Modern Orthodox Male—37, 5'10", successful, professional. Seeks bright, adventurous, very successful, intense, secure, sensitive, independent, romantic woman who is happy, athletic, fun-loving, tall, thin and very attractive. Bio/full photo/phone. NYM B395.

Spring Is Here, Where Are You?—Attractive, Jewish brunette wishes to bloom with the care of a professional, intelligent, witty, 30's-40's, single gardener. If you enjoy theater, travel and walks in the park, maybe we can blossom together. Note/photo/phone. NYM A993.

Spiritually-Minded Woman—42, 5'7", trim, a "seeker" *after things both ancient* and new age. Attractive, successful, sincere, sensual, health minded, can be somewhat shy at times, loves to dance, learning to sing, likes to think she's open to whatever happens next. Seeks man, kindred spirit, 40-50, somewhat outgoing for whatever. Letter/phone. Photo, appreciated. NYM A999.

Tall, Slender Blond—Very attractive, personable, financially secure professional woman would like to meet a sincere, financially secure gentleman (30-45), 5'10" and over, with traditional values, a kind heart, and a good sense of humor. Please send photo. NYM K009.

Lovely Classic Lady—43, tall, slender, vivacious WASP, green eyes, British background, financially secure with rare style, charm, warmth, intelligence and wit. Seeks attractive, dynamic, well-to-do, city/country gentleman of fine taste, warmth, humor and integrity, 45-55, trim, 6' or over to share a relationship of substance, love, life and laughter. Please enjoy kids (almost grown), travel, tennis, fine dining, out-on-the-town, home and hearth too. If you're this special man please send a note/recent photo. NYM K003.

Spring Special—Bright, successful, attractive, well-traveled male, 36, seeks sweet, sensitive, slim, athletic, sensual, Jewish lady, 28-36, who loves music, theater, fine dining, sports and country weekends, for possible romance. Note/photo/phone. NYM B413.

Handsome Psychologist—40, looks much younger, sincere, introspective, down-to-earth, looking for bright, sensitive, attractive woman, 28-42. Photo, please. NYM B453.

Street-Smart Intellectual—Female psychotherapist and part time college professor, mildly workaholic but irreverent and hedonist as well, attractive, 5'7". I read voraciously, love jazz, good conversation, movies, restaurants. If you're over 43, fitting in different worlds at different times, genuine, humorous and upbeat, wishing to get in a relationship, please send brief bio/photo/phone. NYM T405.

I'm Exceptional, He Must Be Too—One of the most beautiful, charismatic, glamorous, classy women in NYC, divorced, 2 children (visit weekends), seeks dynamic man, over 40, who enjoys the city, country, beach, quiet family, friends, travel, all sports. Would relocate for right man. Photo/note. NYM A998.

Beautiful, Classy, Self-Employed—Woman would like to meet tall, handsome, well-built man, 32-45. Photo. NYM K013.

Gentleman, 60 Years Young—6'2", 175 lbs, brown hair, blue eyes, builder/developer/investor who would like to meet that special lady, 50-70 years young at heart who enjoys life and would like to share her dreams with me. NYM A916.

Pretty, Elegant, Woman—In her 40's, the type of woman that you'd never dream would write this, well-bred, soft, sensitive, bright, accomplished, lots of friends, love my children and a quality life. Looking for a successful, dynamic, kind, sensitive, traditional Jewish man, uncomplicated, emotionally secure with joy for life who ordinarily wouldn't be answering ads. Letter/photo/phone. NYM B451.

Sophisticated Lady—48, seeks NJ sophisticated gentleman, 48-58, for companionship. NYM A988.

CT Executive, High Energy—Fun to be with, self-employed businessman. Seeks happy-go-lucky, confident female for friendship, hugs, romance. NYM B455.

Financially Secure Businesswoman—New Jersey. No dependents, thinking of retiring and living south in the winter, seeks single, white male also financially secure, who enjoys traveling, dining out, theater, art and the finer things. Non-drugs, light or moderate drinker, sense of humor and integrity a must. Preferably 45-55, a grown family welcomed. Send bio/picture/phone. NYM T422.

Pretty RN, Northern NJ—Jewish, 29. Seeks professional Jewish male, 29-40 for friendship, good times. Note/phone. NYM A991.

Pretty Jewish Brunette—5'9", young widow, with 16-year-old son. She is warm, caring, romantic, financially secure. Seeking mate, 38-44, same qualities, for everlasting relationship. NYM T390.

Double Feature—Act now for the possibility of sharing unique chemistry with one of two brothers. One a lawyer/inventor, the other a businessman, both successful and in our mid 30's. We are Jewish and fortunate to be great looking, residents of Manhattan and possessing pervasive senses of humor, sensitivity and sensuality. We seek two extraordinary women (one each/strictly monogamic that is) who are very pretty, bright, articulate, accomplished and quite refined. You must be exciting, athletic and adventurous. We are. Response most welcome with optional photo. NYM T420.

Romantic Successful Vivacious—Petite, warm and fun-loving. Looking for a man who knows how to handle himself in the board room and is tender and caring. If you're ambitious, single, Jewish male, 35-50, looking for a serious relationship leading to marriage, RSVP. Photograph and telephone. NYM T407.

Jewish Male 33—Successful, stable entrepreneur, well-rounded with sense of humor, 5'7", nice looking, seeking intelligent woman for friendship leading to marriage. NYM B456.

Stunning, Brilliant, Classic Beauty—31. Extremely talented and accomplished. Seeks tall man of outstanding style, character, humor, and stature. Record list, photo essential. NYM A989.

Really Nice Gal—40's, 5'1", slim, pretty, Jewish, non-religious, kind, sincere, down-to-earth, smoker. Seeks a friendly, handsome, humorous man. Photo/note. NYM B420.

Stop Scanning—If you're an attractive, slim, fit, female, mid 30's to mid 40's, I'll make you an offer you can't refuse. I am handsome, Jewish, athletic, successful, even a little sexy. If you like casinos, sports, good food and fun send phone/photo. NYM T401.

Very Special Man—43-55, sought for attractive, romantic, professional woman who enjoys life and a meaningful relationship. Note/phone/photo . NYM B457.

Handsome, Successful, Attorney—Partner major NY law firm, mid-50's, divorced, 5'8", well-built, Ivy-Educated, fun-loving, with magnificent NY apartment and Hamptons home; seeks beautiful, woman, 35-45, to share theater, art, travel and the renewal of spring in city and country. Photo/phone/note. NYM B477.

Very Special Women—Ready to give up (almost!), 28, Jewish, very attractive, loving, giving, intelligent, sensitive and a lot of fun. Would love to believe you really do exist. If you're 33-41, very handsome, intelligent, sincere, fun and extremely romantic, please make me a believer again. Photo, a must! Phone/bio. NYM K011.

Disneyland, Sesame Street—Epcot Center. Very pretty, very bright, slim, 5'6", Jewish woman, 34, with great sense of humor is looking for a partner in life to share the above adventures with the kids we will have together, as well as pursuing interests which include: travel, theater, movies, fine restaurants, skiing, etc. If you are 35-50, Jewish, handsome, financially secure and ready to commit to all the fun we could have, please send photo/short bio/phone. NYM K012.

Great Looking Female Attorney—31, Ivy-educated, high achiever, never married, Jewish, slim, feminine, endearing, ready to settle down with Mr. Right attorney, physician, dentist or financier. Photo/phone/note. Please. NYM B391.

Unusual, Desirable Man—Handsome, successful, Jewish, is a young 40 who wants children but too far along to start from scratch. So if you have lovely kids about 4-8 years and are a career woman between 25-38, athletic, non-smoking and interested in trying out new ways of life, answer this ad and see if we can make it! NYM T376.

Tall, Good-Looking Professional—Divorced man, 42, well educated, works hard but would like to share with limited spare time with sensual woman for movies and long hugs. NYM A938.

Pine Cone/Snow Cone—Kind of guy; 32, Jewish, tender, handsome lawyer. Seeks smart, sexy, sunny gal, 24-30, for fun/future. Photo. NYM A977.

ANNOUNCEMENTS

Starting Rhodes School Alumni—Assoc. Please send name, address, phone and date of graduation to: Rhodes School, 212 W. 83rd St., NYC 10024.

Say Something Special—To someone by placing an ad in New York Magazine's special "Announcements" Classified Section. Call 212-880-0732.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 558

BY MARY ANN MADDEN

"Do you ever, like, just totally cool out and get stoned before one of these?"

"Football is a metaphor for life."

"I've always felt that Marilyn Monroe became a truly fine comedienne, as well as a sex symbol."

Above, jerks or better to open. Competitors are invited to devise a one-sentence conversation stopper.

Results of Competition 555, in which you were asked for silly definitions for words beginning with the letter "W".

Report: Repeats: **wallaby**—bedtime song for baby kangaroos (*viz. Joey, Joey, Joey*). **wedlock**—the ball and chain; chastity belt. **walleye**—surveillance camera. **wench**—female mechanic. **wiggle**—to laugh at a hairpiece. **waste**—stomach protruding over one's belt. **waffle iron**—club selected by indecisive golfer. **weevil**—small demon. **water ski**—Eastern European mineral water. **whimsical**—ice cream on a stick sold at Disneyland. **wimple**—novice's blemish; head covering for social misfit. **withdrawal**—manner of Southern speech. **wisteria**—neurotic reaction to creeping vines. **warden**—the Pentagon. **woebegone**—a stolen horse. **winsome**—(see also lissome). **wrench**—large farm for kosher cattle. **wanton**—disreputable dumpling. **wafer**—abnormally thin urchin. **wanderlust**—to go from room to room in a bordello. **walnut**—graffiti artist; H. Dumpty. **wish**—to thank you for entering this one.

First Prizes of two-year subscriptions to "New York" to:

wetness—a person who provides testimony in a money-laundering case.
Leon Roth, Cambridge, Mass.

whammy—annual award for the best voodoo spell by a group.
John Hofer, Southborough, Mass.

worsted—to have lost an athletic competition or game of wits, especially to a sheep.
James W. Penha, Detroit, Mich.
sp. mention: J. N. Knebels, Philadelphia, Pa.

Runner-up Prizes of one-year subscriptions to "New York" to:

whine—sour grapes.
Bruce Karp, N.Y.C.

woodshed—sawdust.
Roger Yarbrough, Burlington, N.C.

wurst—the unkindest cold cut of all.
Scott Porter, Madison, N.J.

witchcraft—broom.
Dave Huxford, Skaneateles, N.Y.

wickiup—early-morning call at the Algonquin Hotel.
Karen S. Morgan, N.Y.C.

And Honorable Mention to:

warthog—a person who insists on taking all the warts for himself.
Skip Livingston, Hopewell, N.J.

wallpaper—daily financial publication.
Patricia A. Simmons, Oldsmar, Fla.

warhead—military buff.
T. G. von Pilsinski, Princeton, N.J.

Watchdog—pet owner's publication sold door-to-door.
Jay Livingston, N.Y.C.

Watteau—French unit of waterpower.
Adam Doyle, Burke, Va.

Wunderkind—exclamation of good cheer. *Literal German translation:* "The bread has a good heart."
Cathy Bellizzi, Newport Beach, Calif.

wattle—to walk in the manner of a turkey.
Tom Morrow, N.Y.C.

wallbanger—padded cellmate.
Nancy Dow, Sterling, Va.

water buffalo—drainage area for Niagara Falls.
Sheldon Babyatsky, Lodi, N.J.

Who's Who—compilation with brief biographical sketches of prominent owls.
Linda Giordano, Florence, Ala.

watermark—currency unit paid to German utility company.
Wendy R. Ellner, Vancouver Island, B.C.

word square—William Safire.
Scott Marley, N.Y.C.

waterwheel— First Lord of the Admiralty.
Todd D. Ellner, Portland, Ore.

waiter—an actor.
Jacob Metzger, N.Y.C.

willies—the heepie jeepies.
Lottie Lisle, Alexandria, Va.

waylay—Kamasutra.
Judy Miller, San Diego, Calif.

wahoo—non-carbonated soft drink made from milk, chocolate, and cayenne pepper.
G. J. Havas, N.Y.C.

weed killer—cigarette.
Jan Leary, Chicago, Ill.

wheel of fortune—Henry Grunwald.
David Titus, Chelsea, Mass.

warfare—K rations.
Eddie Steinberg, Teaneck, N.J.;
Greg Gottlieb, McLean, Va.

weak sister—nun with a habit.
Brian Bracey, Burke, Va.

waterbucks—financial liquidity.
Claire Bazinet, Flushing, N.Y.

Wotan—Norse god of sunbathing.
Scott Martinson, Wheaton, Md.;
O. M. Neshamkin, M.D., N.Y.C.
sp. ment.: R. J. Tulko, Jersey City, N.J.

witticism—discrimination based upon sense of humor.
Margarita Levin, N.Y.C.

whack—writer of inferior murder mysteries.
Ann Shields, N.Y.C.

wheeling—riding a bicycle in West Virginia.
Mark Wolfson, Spring Valley, N.Y.

wastebasket—result of player dropping the ball into opponent's goal.
Andrea Stuzin, N.Y.C.

wharf—seadog's bark.
Ed Stone, Great Neck, N.Y.

wigwag—a bald comedian.
La Verne Gunton, N.Y.C.

weasel—con artist's frame.
Ellen Burr, Truro, Mass.

wolf pack—economy-size box of contraceptives.
Douglas Braverman, Troy, Mich.

wishy-washy—wanting the laundry, although if it's not ready, I could come back next week.
Jack Labow, N.Y.C.
similarly: Ron Fishkin, Rego Park, N.Y.;
David Perlman, Poughkeepsie, N.Y.
sp. ment.: Gregory Greenberg, N.Y.C.;
Mathy Simon, Los Angeles, Calif.

watchwords—"What time you got?"
Ted Berkelmann, the Bronx

warfare—subway token.
Anna Lambiase, Brooklyn

whirligig—job for a band on a commuter helicopter.
William L. Bennett, Muskegon, Mich.

Woodstock—shares of Georgia Pacific.
Colin McKnight, Castleton, N.Y.
similarly: Marc Doyle, Burke, Va.

wag—teller of shaggy-dog tales.
Hy Komishane, Elizabeth, N.J.

whose—very fashionable legwear.
Nancy Kuhns, New Bern, N.C.

wing tips—offstage cues.
Karen Bracey, Burke, Va.

window dresser—an exhibitionist.
Jacob Komishane, Elizabeth, N.J.;
Ben Gottlieb, McLean, Va.

Windsor knot—former inhabitant of an English castle.
Seymour Steinhardt, Little Falls, N.J.

Winesap—the red-faced simple sot.
Dorothy J. Baker, Livingston, N.J.

winnow—an opening in the wall of a saloon.
Marilyn Slenk, Grand Rapids, Mich.

whit—a stunted sense of humor.
Mark Lattman, Charlotte, N.C.

wail—the cry of a large marine mammal upon seeing scrimshaw.
James Chotas, N.Y.C.

welfare—Jack and Jill.
Herb Witzky, New Fairfield, Conn.
similarly: Alan Bernstein, M.D., N.Y.C.

Westinghouse—driving one's mobile home toward California.
Eric Rutstein, N.Y.C.
sp. ment.: Robert Yenis, Valley Stream, N.Y.

withdrawing—taking a painting from a vault.
Cassie Tully, Spring Valley, N.Y.

wander—magician, fairy godmother.
Cookie Gray, Closter, N.J.;
Peggy Boese, Freehold, N.J.

winterize—snow blindness.
Joel F. Crystal, Scarsdale, N.Y.

whiteout—gentrification.
Roger Krubiner, N.Y.C.

walkie-talkie—transmitter in Chatty Cathy doll.
Adina R. Bloom, Beachwood, Ohio

wastrel—a singing garbage collector.
Richard Kline, Bel Air, Calif.;
William Jeanes, Grosse Pointe, Mich.

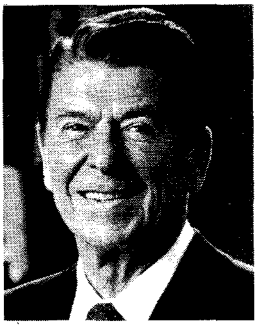
western—receptacle containing the Lone Ranger's ashes.
David Arena, N.Y.C.

Welsh drake—one who ducks the bill at dinner; a deadbeat.
Cindy Strite, Washington, D.C.

waffle—to vacillate between whipped cream and maple syrup.
Boo Blume, Sayville, N.Y.

widmark—dent left by a wheelchair at the bottom of a staircase.
Michael Levin, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 558, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 11. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 5 issue. Out-of-town postmarks are given three days' grace. ■



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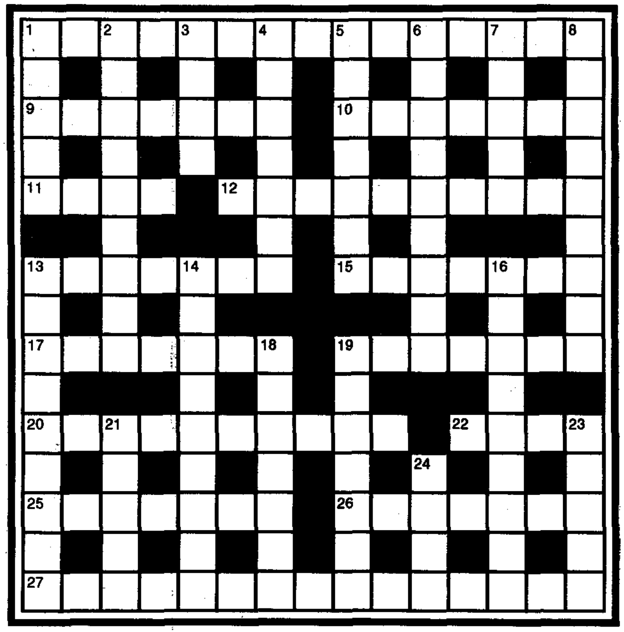
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Subtle degree of difference in a special honour from a French town. (4, 11)
9 What’s brilliant and fast about a doctor. (7)
10 Father gets anything at all old filled. (7)
11 Fastener at your fingertips. (4)
12 A rare north gate built in a large stadium. (5, 5)
13 Quits but then agrees to a new contract? (7)
15 Authorise to measure force. (7)
17 Alongside each other, going the same way as a milk-carrier. (7)
19 Imagined to be a mad mad deer! (7)
20 Dirges seen as reforming a sinful urge. (10)
22 Run when a dangerous beast comes back! (4)
25 Puts on a unit and does change! (4, 3)
26 Marked as denounced? (7)
27 The crowd at the hop go along obsequiously. (5, 10)



DOWN

1 Point only perhaps expressed materially? (5)
2 Russian official putting girl into deep sleep—right? (9)
3 Profound river, soft in flowing. (4)
4 Sex appeal is boring in works of irony and ridicule. (7)
5 Blow up, but hopefully without an explosion. Swell! (7)
6 Nipper takes the fruit—very sour fruit! (4, 5)
7 Fire once among the falling leaves. (5)
8 Describing the absent MP who shouldn’t be unmarried? (3, 6)
13 Form of security for army people in retirement? (9)
14 A prince is in debt, from the rough sound of it, in a big way! (9)
16 Capital spot for court proceedings. (9)
18 Brown, a real toff, takes a divergent course! (7)
19 Make unfit for bias—led out! (7)
21 Object by leg with the bottom facing one! (3, 2)
23 Bit of cheese perhaps suitable for the club. (5)
24 Apparently prohibited musicians. (4)

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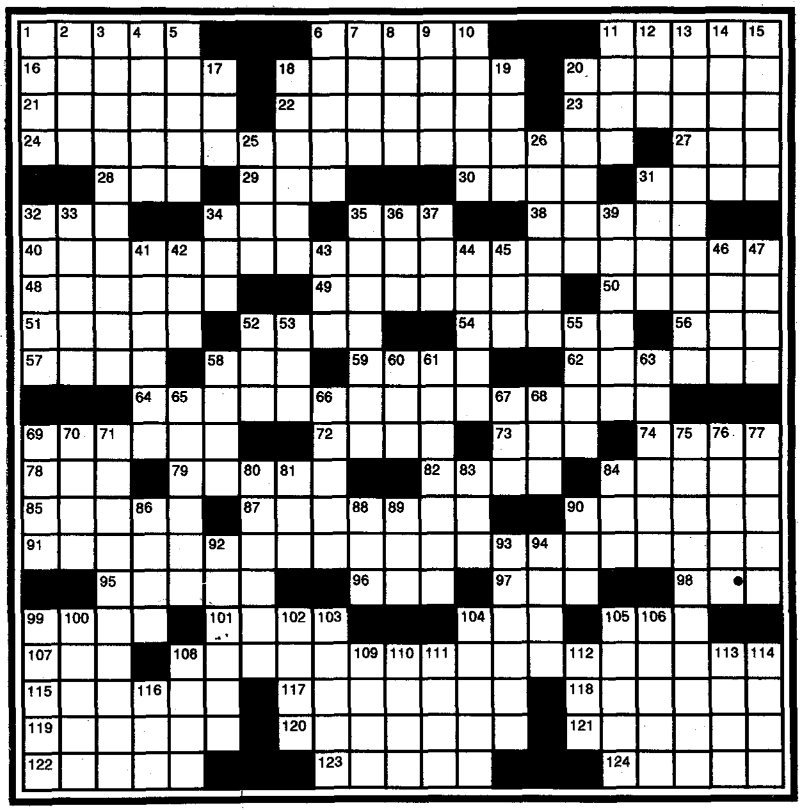
‘ON THE TRAIL’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

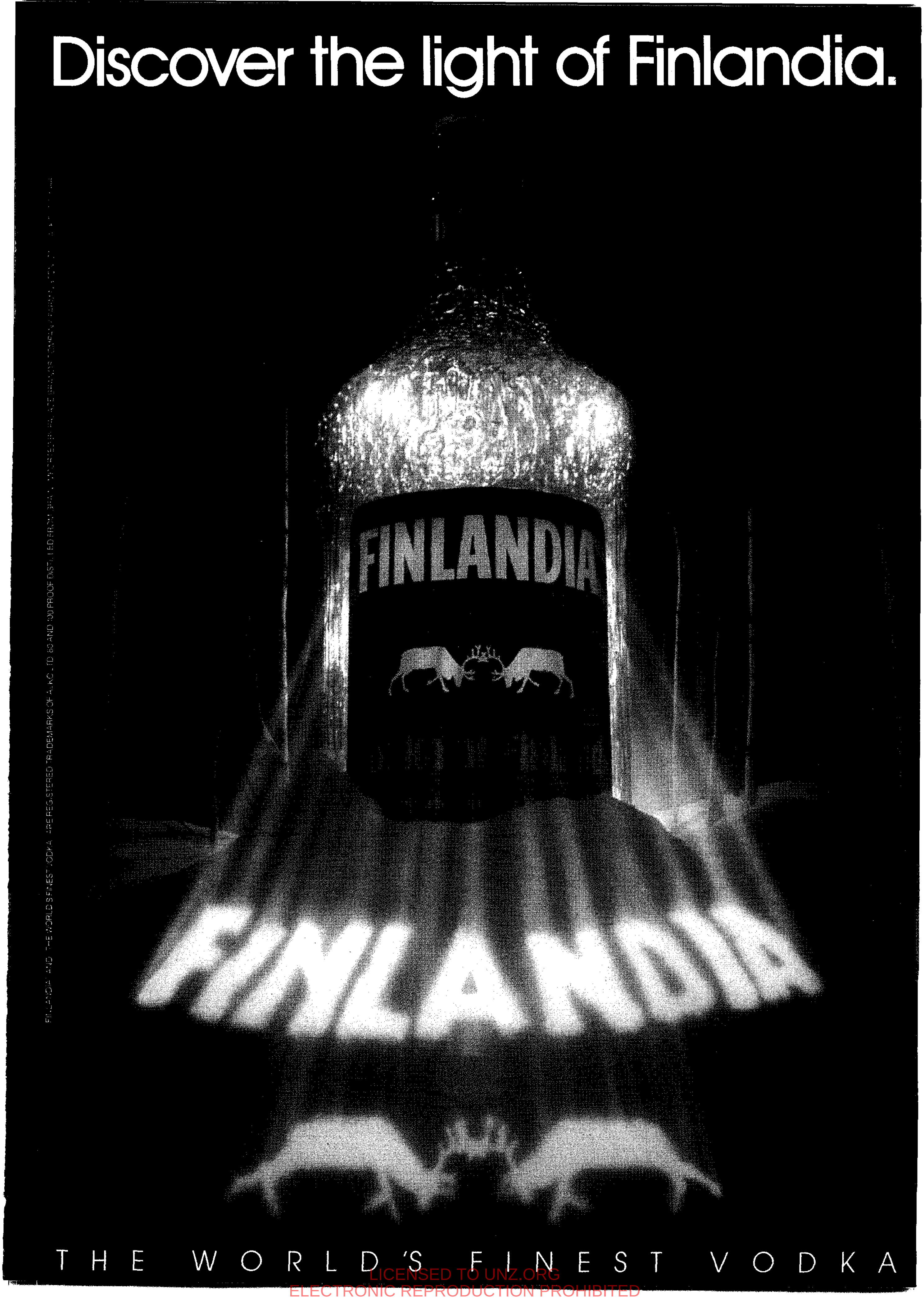
1 Tribal emblem
6 Be a smug winner
11 Academy Award
16 Charlotte ——, Virgin Island capital
18 Horse harnesses
20 Imitation gold
21 In —— (in the name of)
22 Most unctuous
23 Bank repositories
24 Start of the trail
27 “—— Miserables”
28 Simple sugar
29 Kin, for short
30 Mime
31 Berne’s river
32 Author Santha Rama
34 Former Burmese prime minister
35 Partner of bill
38 Decree
40 As instructed
48 Ante up
49 Destructive wind
50 Spooky
51 Precept
52 Neighbor of Kyoto
54 Fortune card
56 Alias: abbr.
57 River to the Baltic
58 Caesar’s greeting
59 Quaker pronoun
62 Not as fresh
64 Title of this puzzle
69 Curriculum segment
72 Swenson of “Benson”
73 See 14-Down
74 Trans-Atl. jets
78 Oklahoma city
79 Admit
82 Hawkeye State
84 Word with “hallelujah”
85 Corruptible
87 Simple flute
90 Tried and true
91 As instructed
95 Fisherman’s net
96 Sea plea
97 Sauce for sushi
98 Dutch town
99 Bits of butter
101 Wyatt of the West
104 Pallid
105 Tidbit for Dobbin
107 Annie of “Oklahoma”
108 End of the trail
115 Of Scandinavians
117 “Tartuffe” creator
118 Tippler
119 Game tile
120 Bookcase features
121 Disquietude
122 Basilica areas
123 Kind of eclipse
124 Seats at bridge

DOWN

1 Sharp taste
2 South Seas novel
3 Gypsy instrument
4 Inventor Howe
5 Chop finely
6 Barbecue need
7 Caron film, 1953
8 Father of Thor
9 Opposite of aweather
10 “Constant Nymph” heroine
11 Algerian port
12 Dallas coll.
13 Security given as a pledge
14 Counterpart, with 73-Across
15 Ballet ——
17 Shrieking sound
18 Cram for an exam
19 Dance sequence
20 Cook too long
25 Normandy department
26 —— victory
31 Skin woe
32 Right-hand page
33 Had a migraine
34 Vase
35 Toast cube
36 Lifeboat must
37 Possess
39 “By the Time —— Phoenix”
41 Met performances
42 In shape
43 Skid Row ailment
44 Appraises
45 Room in a harem
46 Scouting outing
47 Rip
52 Egg: prefix
53 —— Aviv
55 Northern capital
58 “Judith” composer
60 Monopolize
61 Stritch and May
63 “I —— of speech”: Exod. 4:10
65 Hoi ——
66 Tournament ender
67 Kareem, once
68 One of the Khans
69 Vesuvian matter
70 Serendipitous spot
71 Desert occurrences
75 Converts to U.S.S.R. rule
76 General drift
77 Irish dramatist
80 Ready- —— (not custom-tailored)
81 Here: Fr.
83 Galoot
84 Twelve dozen: abbr.
86 Sailors’ assents
88 Literary monogram
89 African tribesman
90 Wield
92 United Nations agcy.
93 Indians and oranges
94 Like John Silver
99 Bear look-alike
100 “Boop-boop- ——”
102 Jamaican exports
103 Winnie, et al.
104 Electrician, often
105 Stratosphere layer
106 Hub of old Athens
108 One, to Wilhelm
109 Role for Liz
110 Fish organ
111 Actress Patterson
112 —— Dhabi
113 Gusto
114 Carney namesakes
116 Never say this



Solutions to last week’s puzzles appear on page 114.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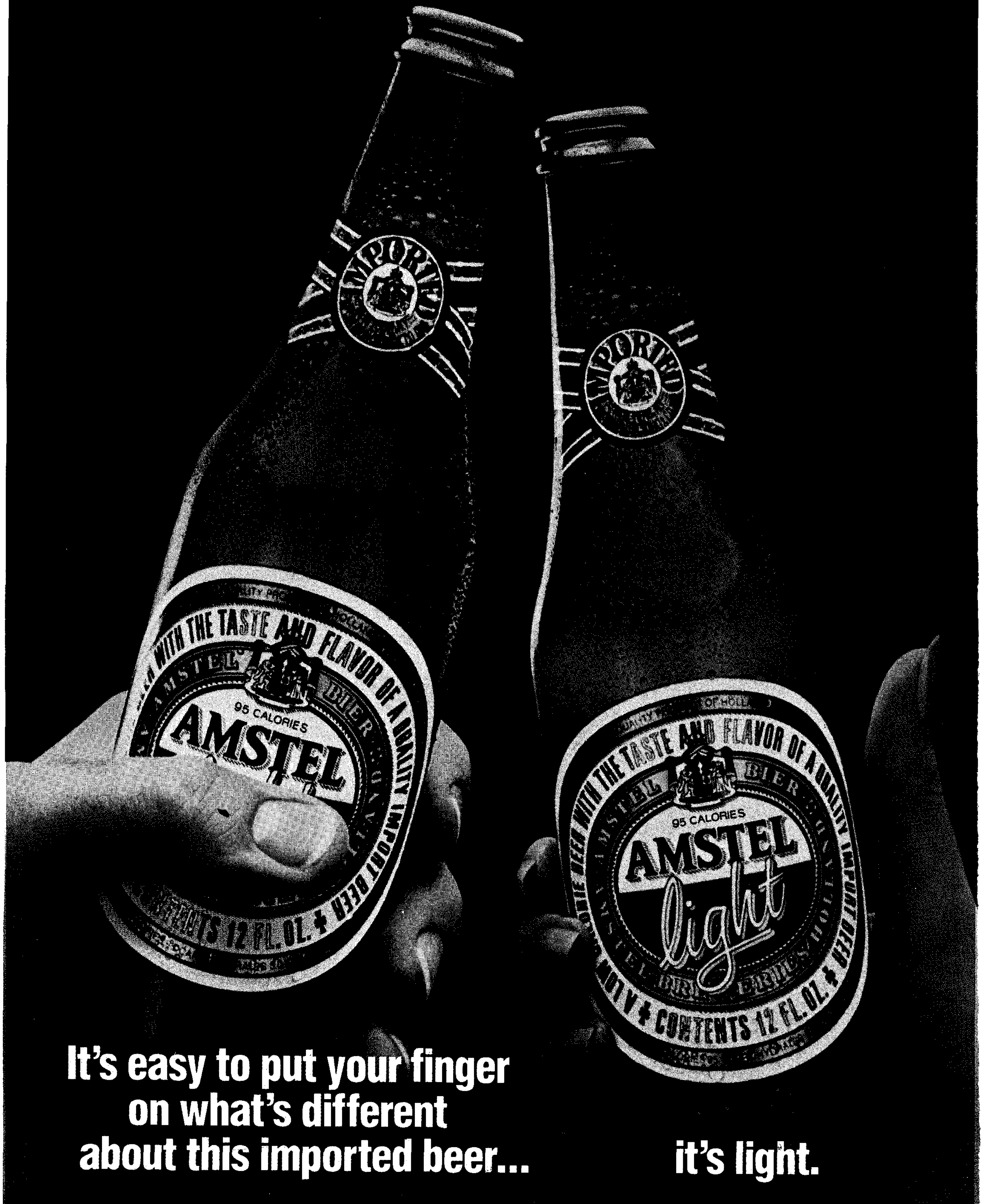
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